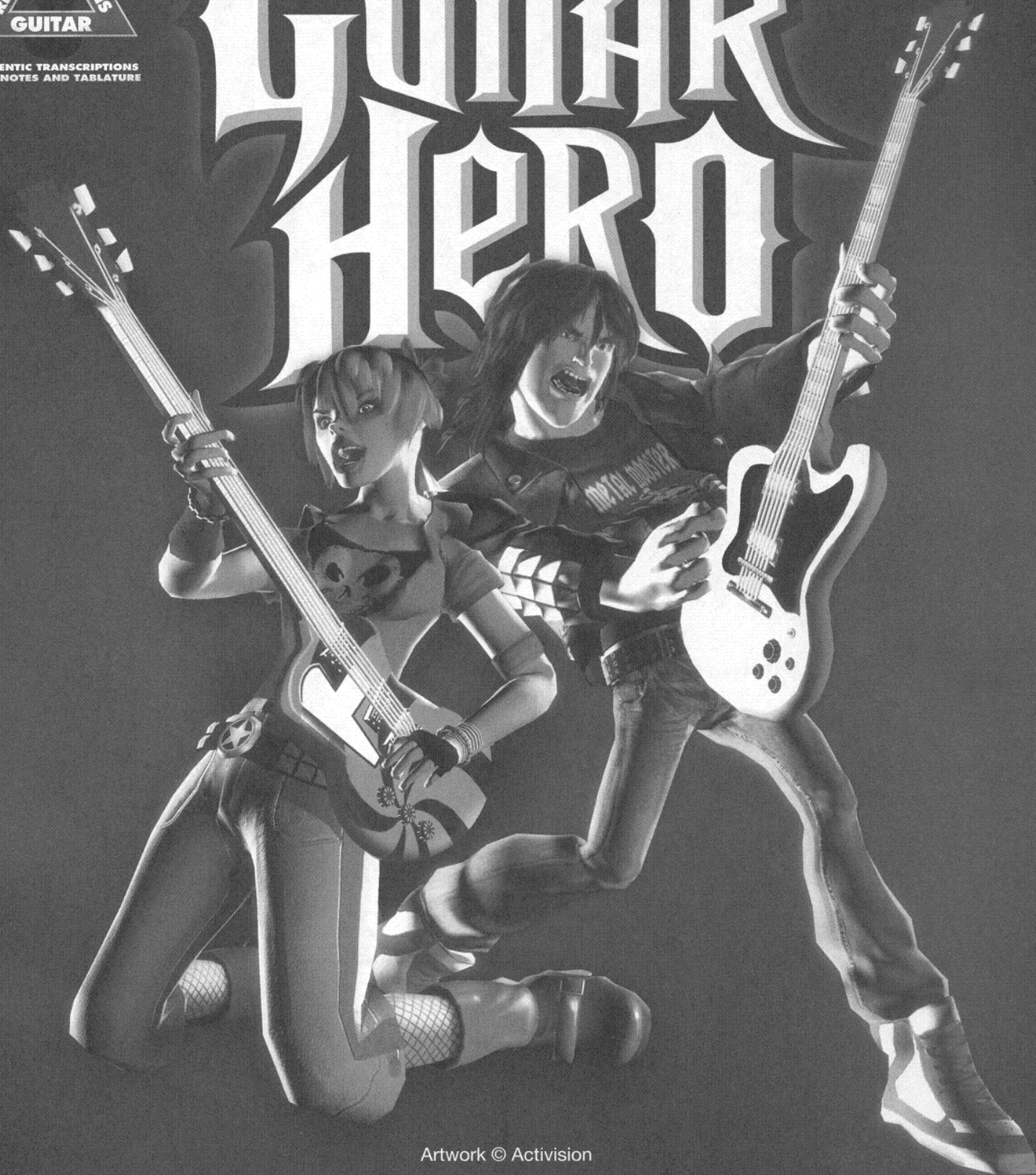
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

GUITAR HERO™

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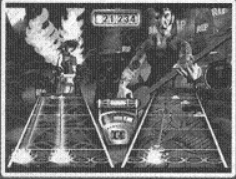
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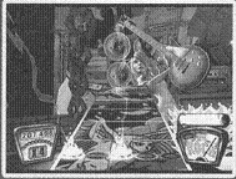
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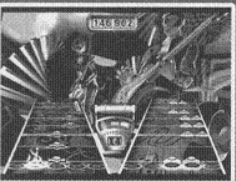
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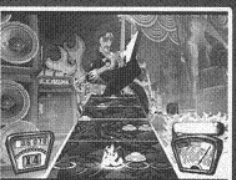
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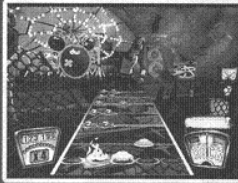
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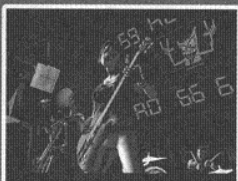
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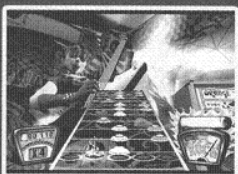
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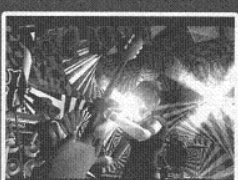
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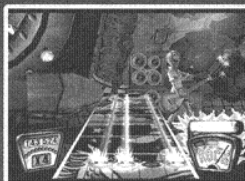
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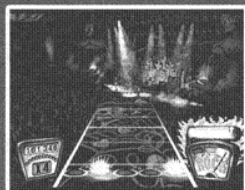
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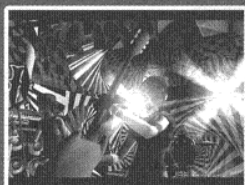
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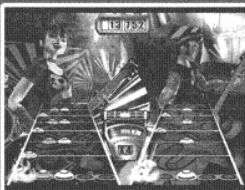
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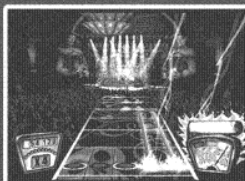
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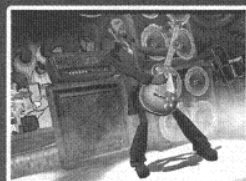
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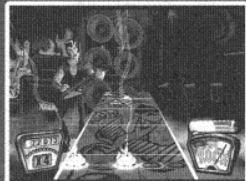
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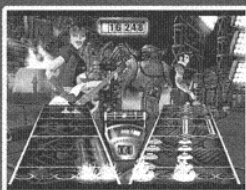
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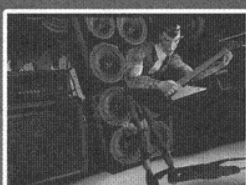
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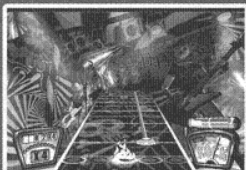
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ALICE IN CHAINS

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The Trooper
IRON MAIDEN

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You Really Got Me
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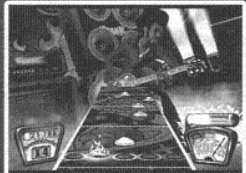
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You've Got Another Thing Comin'
JUDAS PRIEST

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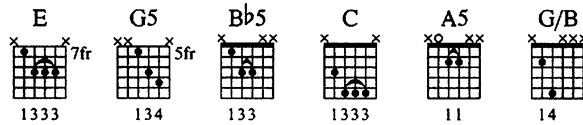
Ziggy Stardust
DAVID BOWIE

Bark at the Moon

Words and Music by Ozzy Osbourne

Intro

*Two gtrs. arr. for one
**Chord symbols reflect basic harmony.

F5/A
A5
A7(no3rd)
Venge - ance is boil - ing.
Now he has ris - en.
He finds his heav - en
P.M.

Pre-Chorus
G5/A
N.C.
F♯m
*D5/F♯
He's re - turned to kill the light.
Mir - a - cles would have to save.
spew - ing from the mouth of hell.
1. Then when he's found who he's
2., 3. Those that the beast is
P.M.
*Bass plays note to right of slash in chord symbol, next 2 meas.

2nd time, Gtr. 1: w/ Fill 2
3rd time, Gtr. 1: w/ Fill 3
E5/F♯
N.C.(F♯5)
F♯m
**D5/F♯
look - ing for,
look - ing for,
lis - ten in awe and you'll
lis - ten in awe and you'll
P.M.
**Bass plays F#.

Fill 2
Gtr. 1
P.M.

Fill 3
Gtr. 1
P.M.

Bridge
Half-time feel
G F
E5
F5
E5
F5
G5
They cursed and bur - ied him, a - long with shame.
*Gtrs. 1 & 2
Rhy. Fig. 3
8va
loco
8va
loco
P.M.
P.M.
P.H.
P.M.
w/ bar
P.H.
-1 1/2
*Composite arrangement; starts on beat 4 1/2 before Bridge.
E5
F5
E5
F5
G5
E5
And thought his time - less soul had gone, gone.
End Rhy. Fig. 3
8va
loco
8va
loco
w/ bar grad. dive
P.M.
P.H.
P.M.
w/ bar
P.H.
w/ bar steady gliss.
+2 1/2
-1 1/2
-1 1/2
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F5
E5
F5
G5
E5
In emp - ty burn - ing hell un - ho - ly one.
F5
E5
D5
C5
B♭5
But he's re - turned to prove them wrong, so wrong.
Gtr. 2
Gtr. 1
let ring

Guitar Solo
End half-time feel
C5
Dm
C5
Ooh yeah, ba - by.
mf
f
rake
Rhy. Fig. 4
let ring
P.M.
Dm
15ma
loco
C5
A5
B♭5
End Rhy. Fig. 4
8va
A5
G5
B♭5
A5

Dm
Gtr. 1: w/ Rhy. Fig. 4
8va
Gtr. 2
C5
15ma
P.H.
1 1/2

Dm
loco
15ma
loco
C5
A5
B♭5
P.H.
Pitch: C

Gtr. 2
C5
F5
D5
Gtr. 1
P.M.
P.M.
P.M.
P.M.
(cont. in slashes)

B♭5
Gtr. 1
P.M.
P.M.

C
P.M.

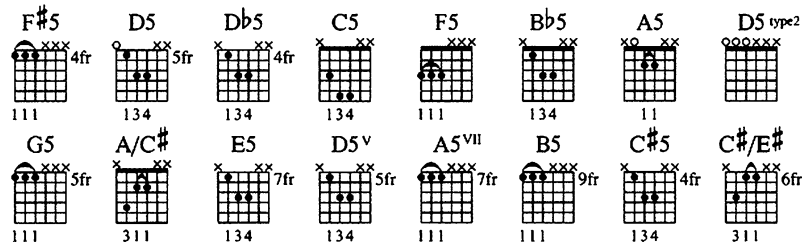
A5
P.M.
P.M.
B♭5
P.M.
8va

G/B
C
G5
8va

Interlude
Gtr. 1: w/ Rhy Fig. 1
A5
A7(no3rd)
G5/A
F5/A
A5
A7(no3rd)
Gtr. 2 tacet
G5/A
N.C.
D.S. al Coda
(take 2nd ending)
8va
grad. decresc.

Coda
Gtr. 1: w/ Rhy. Fig. 2
G F
E5
A5 C5 D5 G/B G
G F
Hey,
yeah,
bark at the moon.
Oh
Rhy. Fig. 5
End Rhy. Fig. 5
E5
A5 C5 D5 G/B G
Gtr. 1: w/ Rhy. Fig. 5
G F
E5
yeah,
bark at the moon.
Ow!
Outro
Gtr. 1: w/ Rhy. Fig. 1
A5 C5 D5/A G/B G
Gtr. 2
G F E5
A5 C5 D5 G/B G
Gtr. 1: w/ Rhy. Fig. 5
G F E5 A5
Gtr. 1

Beast and the Harlot

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately ♩. = 52

*Composite arrangement
**Two gtrs. arr. for one.

Gtr. 3 tacet
D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5
Gtrs. 1 & 2
P.M.

D5 F5 D5 G5 D5 Ab5 D5 F5 D5 F5 D5 F5
End Rhy. Fig. 2
P.M.

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 7 meas.)
2nd time, Gtrs. 4 & 5: w/ Fills 1 & 1A
D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5
1. This shin - ing cit - y built of gold, a far cry from in - no - cence.
2. The cit - y dressed in jewels and gold, fine lin - en, myrrh and pearls.

Fills 1 & 1A
Gtr. 5
Gtr. 4
divisi
1/2
1
17
17
17

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5
There's more than meets the eye 'round here, look to the wa - ters of the deep.
Her plagues will come all at once as her mourn - ers watch her burn.

D5 F5 D5 F5 D5 F5 Bb5 G5 G#5 A5 Bb5
A cit - y of e - vil.
De - stroyed in an hour.
Gtrs. 1 & 2
P.M.
P.M.
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5
There sat a sev - en head - ed beast, ten horns raised from his head.
Merch - ants and cap - tains of the world, sail - ors, nav - i - gat - ors too

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5
Sym - bol - ic wom - an sits on his throne but ha - tred strips her and leaves her na -
will weep and mourn this loss with her sins piled to the sky.

D5 F5 D5 F5 D5 F5 Bb5 G5 G#5 A5 Bb5 A5 Bb5 B5 C5
- ked.
The beast and the har - lot.
Oh,
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
(cont. in slashes)

Chorus
Double-time feel
F5
C5
B♭5
Rhy. Fig. 4
Gtrs. 1 & 2
Yeah. She's a dwell - ing place for de - mons.
Gtr. 3

F5
C5
She's a cage for ev - 'ry un - clean spir - it,

B♭5
G5
ev - 'ry filth - y bird, and makes us drink the poi - son

F5
C5
B♭5
wine to for - ni - cat - ing with our kings.
To Coda 2
To Coda 1
End double-time feel
A5
A/C♯
End Rhy. Fig. 4
Fall - en now is Bab - y - lon the
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 4 meas.)
Gtr. 3 tacet
D5 F5 D5 G5 D5
A♭5 D5 G5 D5 F5 G5
D5 F5 D5 G5 D5 A♭5
D5 F5 D5 F5 D5 F5
great.
Gtr. 4
8va
loco
Gtr. 3
divisi
Gtrs. 1 & 2: w/ Rhy. Fig. 3
B♭5
G5 G♯5 A5 B♭5
A5
B♭5
B5
C5
8va

Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 4
F5
C5
Bb5
loco
Gtr. 5
Gtr. 4
Gtr. 5 tacet
G5
P.M.

Gtr. 5
8va
loco
Gtr. 4
8va
loco

D.S. al Coda 1
End double-time feel
A5
8va
loco
A/C♯

Coda 1
Interlude
D5type2
Rhy. Fig. 5
End Rhy. Fig. 5
great.
1
1/2
1

Gtr. 1: w/ Rhy. Fig. 5 (2 times)
Gtr. 2: w/ Rhy. Fig. 5

D5
8va
Harm.
w/ bar
Gtr. 4
Gtr. 3
divisi
1/2
1
1/2
1
Pitch: E
B
-1

Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas., 4 times)
Gtr. 3 tacet
F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5
8va
Gtr. 4
loco
w/ bar
-5 1/2
-2
-4 1/2
slack

Gtr. 4 tacet
D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5
The
Gtr. 1
P.S.

Bridge
D5 C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (7 times)
C5 F♯5 G5 A♭5 G5 F5 D5
time has come for all us sin - ners, if you're not a serv - ant, you'll be
Rhy. Fig. 6
End Rhy. Fig. 6
*Gtrs. 1 & 2
*Composite arrangement

F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5
struck to the ground. Flee the burn - ing, greed - y cit - y,

C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5
look - in' back on her to see there's noth - ing a - round. I don't be - lieve in fair - y tales and
Gtr. 4
Riff B

F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5
no one wants to go to hell. We've made the wrong de - ci - sion and it's eas - y to see. Now
End Riff B

Gtr. 4: w/ Riff B
C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5
if you wan - na serve a - bove or be a king be - low with us, you're wel - come to the cit - y where your
Gtr. 5
8va

A5VII E5 D5V

cage for ev - 'ry un - clean spir - it, ev - 'ry filth - y

B5 A5VII

bird, and makes us drink the poi - son wine to for - ni -

E5 D5[v]

cat - ing with our kings. Fall - en

8va

1/2 1

8va

C♯5 C♯/E♯

End double-time feel

now is Bab - y - lon the

8va

8va

Carry On Wayward Son

Words and Music by Kerry Livgren

C
D
G
D/F#
8va
loco
full
(♩ = ♩.)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E7#9
dim.
(♩. = ♩)
Am
G
Fmaj7
Ah.
Gtr. 3
Gtr. 1
Gtr. 2
divisi:
Verse
Gtrs. 1, 2 & 3 tacet
G6
1. Once I rose a - bove the noise and con - fu - sion, just to get a glimpse be - yond this il - lu - sion.
Dm
Bb
I was soar - ing ev - er high - er, but I flew too high.

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6
'Though my eyes could see, I still was a blind man. 'Though my mind could think, I still was a mad - man.
Gtr. 4 Rhy. Fig. 2
(acous.)
mf
let ring throughout
Dm C B♭ C Dm C G
I hear the voi - ces when I'm dream - ing. I can hear them say:
End Rhy. Fig. 2
Chorus
Gtr. 4 tacet
Am C G Fsus2 Am C G
"Car - ry on, my way - ward son, There'll be peace when you are done.
Gtr. 1 Rhy. Fig. 3
w/ clean tone
let ring throughout
Am C G Fadd9 F N.C.
Lay your wear - y head to rest. Don't you cry no
End Rhy. Fig. 3

Verse

Chorus

Interlude

N.C.(Am)
D5
C5
N.C.(Am)
D5

1.
Organ Solo
N.C.
Riff B
End Riff B

2.
Guitar Solo
Gtrs. 1 & 2: w/ Riff B
8va
Gtr. 3
loco
f
P.H.
full

Interlude
Gtrs. 1 & 2
Gtr. 3 tacet
N.C.
C
D
G
D/F#
f

Bridge
A5
N.C.
G5
F5
N.C.
A5
N.C.
G5
F5
N.C.
Car-ry on, you will al-ways re-mem-ber.
Car-ry on, noth-ing e-quals the splen-dor.
Gtr. 1
Gtr. 2 divisi
Gtrs. 1 & 2
*Gtr. 1 to the left of slash in TAB.

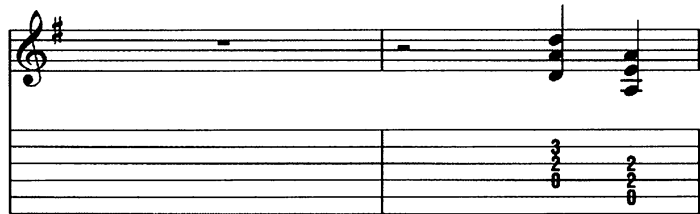
N.C. (F#m7)
A
Gtr. 3 tacet
E7#9
No more!
Gtr. 1
Gtr. 2
slight P.M.
Gtr. 3: w/ Fill 1
F#m7 Em7
Gtr. 3 tacet
E7#9
slight P.M.
P.M.

Gtr. 3: w/ Fill 1
F♯m7 Em7
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times
N.C. (F♯m7)
A5
E5
Gtr. 3
P.M.
full
hold bend
1/4
1/2
8va
loco
Am
G
Fmaj7
dim.
Gtr. 1
Gtr. 2
divisi
Fill 1
w/ echo repeats

Cherry Pie

Words and Music by Jani Lane

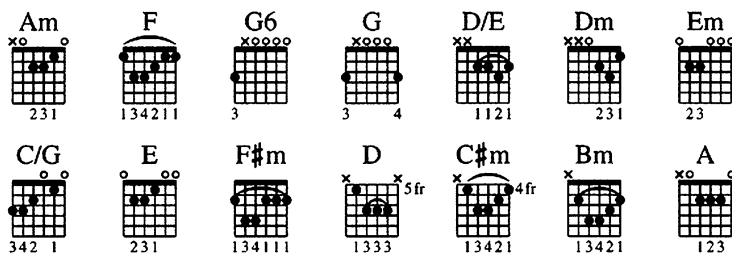
G5 A5
Heh, heh.
1. Well, _
Riff A
Gtrs. 1 & 2
End Riff A
P.M. P.M. P.M. P.M. 1/4 P.M. P.M. P.M.
Verse
E5
D5 A
swing - in' on the front porch, swing - in' on the lawn, swing - in' where we want 'cause there ain't no - bod - y home. _
Gtr. 2
Gtr. 1
E5
D5 A
Swing - in' to the left and swing - in' to the right, I think a - bout base - ball, I'll swing all night, yeah. _
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Riff A
N.C.
G5 A5
Yeah, yeah, huh!

Verse
2nd time, Gtrs. 1 & 2: w/ Fill 1
E5
D5
A
2. Swing-in' in the liv - in' room, swing-in' in the kitch - en, most folks don't 'cause they're too bus - y bitch - in'.
3. Swing-in' to the drums, swing-in' to gui - tar, swing-in' to the bass in the back of my car.
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 2
E5
D5
A
Swing-in' in there 'cause she want - ed me to feed her, so I mixed up the bat - ter and... (she licked the beat - er.)
Ain't got mon - ey, ain't got no gas, but we'll get where we're go - ing if we swing real fast.
Gtr. 2
Chorus
1st time, Gtr. 1: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
A5
C5
D5
F5
G5
E5
G5
I scream, you scream, we all scream for her. Don't e - ven try 'cause you can't ig - nore her. She's my cher - ry pie,
Gtrs. 1 & 2
Gtr. 2
P.M.
Fill 1
Gtrs. 1 & 2

A
Csus2
D5
E5
G5
D5
A
cool drink of wa-ter, such a sweet sur - prise.
Tastes so good, make a grown man cry.
Sweet cher - ry pie.
Oh, yeah!
let ring
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)
She's my cher - ry pie,
put a smile on your face
ten miles wide.
1.
Looks so good, bring a tear to your eye.
Sweet cher - ry pie,
yeah.
Gtr. 2
2.
Sweet cher - ry pie,
yeah,
hi.
Gtr. 1

Guitar Solo
A5 B5 A5 B5 A5 B5 N.C. A5 B5 A5 B5 A5 G#5
Yeah!
(Swing it!)
All night long.
*Gtr. 3 (dist.)
let ring
P.H.
grad. bend
1 hold bend
*C.C. DeVille
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4
A5 B5 A5 B5 A5 B5 N.C. A5 B5 A5 B5 A5 G#5
(Swing it!)
Hey, hey, ow!
Gtr. 3
8va
Harm.
w/ bar
Pitch: A
N.C. D5 C5
loco
Gtrs. 1 & 2
P.M.

Chorus
A5 C5 D5 F5 G5
She's my cher - ry pie, cool drink of wa - ter, such a sweet sur - prise.
Rhy. Fig. 5
Gtrs. 1 & 2
P.M.
A5 C5 G5 D5 Dsus4 D
Tastes so good, make a grown man cry. Sweet cher - ry pie. Oh, yeah!
End Rhy. Fig. 4
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 5
A5 C5 D5 F5 G5 A5 C5 G5 D5 Dsus4 D
She's my cher-ry pie, put a smile on your face ten miles wide. Looks so good, bring a tear to your eye. Sweet cher - ry pie,
C5 G5 D5 F5 G5
sweet cher - ry pie, yeah!
Gtrs. 1 & 2
F5 G5 N.C.
Huh! Swing it!
P.M. P.M. P.M. P.M.

Crazy on You

Words and Music by Ann Wilson, Nancy Wilson and Roger Fisher

Prelude
Moderately fast ♩ = 150

*Chord symbols refect implied harmony.

*Played as even eighth notes.

Am
F
G6
(cont. in slashes)
*Am
Rhy. Fig. 1
Gtr. 1
G6
Riff A
Gtr. 2 (elec.)
f
w/ dist.
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
G
Verse
1st time, Gtr. 2 tacet
2nd & 3rd times, Gtr. 2: w/ Fill 1 (2 times)
End Rhy. Fig. 1
(cont. in notation)
1. We may still have time, we might
love is the eve - ning breeze
was a wil - low last night
End Riff A
Rhy. Fig. 2
Fill 1
Gtr. 2
mp

C/G
Dm
E
still get by. Ev-'ry time I think a - bout it I wan - na cry. With
touch-ing your skin, the gen - tle, sweet sing - ing of leaves in the wind. The
in a dream, I bent down o - ver a clear run - ning stream. I
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Am
C/G
bombs and the dev - il, lit - tle kids keep com - in'. No
whis - per that calls af - ter you in the night and
sang you this song that I heard up a - bove and
To Coda
Dm
E
way to breathe eas - y, no time to be young.
kiss - es your ear in the ear - ly light.
you kept me a - live with your
Am
D/E
Gtr. 1
Gtr. 2
8va
*Gtr. 3 (elec.)
mf
w/ clean tone
Gtr. 2
divisi
*w/ slight dist., played mf.
Pre-Chorus
Gtr. 3 tacet
Dm
Em
F
But I tell my - self that I was do - in' al - right. There's
And you don't need to won - der; you're do - in' fine.
let ring
let ring

Dm
E
noth - in' left to do to - night but go
My love, the pleas - ure's mine. Let me go
cra -
8va
let ring
steady gliss.
Chorus
1st time, Gtr. 1: w/ Rhy. Fig. 1
1st time, Gtr. 2: w/ Riff A
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
2nd time, Gtr. 2: w/ Riff A (1st 6 meas.)
Am F G6 Am F G6
- zy on you, cra - zy on you. Let me go
Am G F G6
cra - zy, cra - zy on you, oh. 2. My
Bridge
G Am
F♯m
3fr
Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fig. 3
Gtr. 1
While the man's world is
Voc. Fig. 1
(Oo.
Gtr. 2
Fill 2
End Fill 2
mp
w/ clean tone

D
C#m
D
cry - ing in pain,
what - cha gon-na do when ev - 'ry - bod - y's in - sane?
Oo.
C#m
D
C#m
So a-fraid of won - ders, so a - fraid of you, what-cha gon - na do?
Oo.
Oo.
Bm
Gtr. 2 tacet
A
Riff B
Gtr. 3

Gtr. 3 tacet
E
Esus4
End Rhy. Fig. 3
(cont. in notation)
*Voc. Fig. 2
(Ah.)
Ah.)
End Riff B
*Refers to downstemmed voc. only.
End Voc. Fig. 2
Oo.
Cra -
End Voc. Fig. 1
Gtr. 1
Chorus
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
Am
F
G6
Am
F
- zy on you, cra - zy on you.
D.S. al Coda
G6
Am
G
F
G6
Let me go cra - zy, cra - zy on you, oo. 3. I

Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Riff A (1st 6 meas.)
E
Am
F
G6
Am
F
sweet flow-ing love.
Yeah.
Cra - zy,
cra - zy, on
you.
Let me go
cra - zy, cra - zy on you,
oo.
Cra -
Gtr. 1: w/ Rhy. Fill 1 (1st meas.)
Gtr. 2: w/ Fill 2 (1st meas.)
G
Gtr. 1: w/ *Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ *Riff A (1st 6 meas.)
- zy on
you,
cra
- zy on
you.
Gtr. 4 (elec.)
f w/ dist.
Gtr. 5 (elec.)
*Beat 1 is tied from the previous meas., not struck.
Let me go
cra - zy, cra - zy on you,
yeah.

Gtr. 1: w/ *Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ *Riff A (1st 6 meas.)
F
G6
Am
F
G6
(Oo.
Oo.
8va
* Beat 1 is tied from the previous meas., not struck.
Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Fill 2
Am
G
F
Am
Oo.)
8va
grad. bend
Interlude
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 4 & 5 tacet
Gtr. 2
F#m
D6
C#m
D
w/ clean tone
Gtr. 6 (elec.)
mp
w/ clean tone
(cont. in slashes)

C#m
Gtr. 6
D
C#m
Gtr. 2
hold bend
Bm
Gtr. 3: w/ Riff B
A
Gtrs. 2 & 6 tacet
E
Gtr. 1
Bkgd. Voc.: w/ Voc. Fig. 2
F#m11/E
Emaj7
Aadd9/E
Asus 2 4 /E
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Riff A (1st 6 meas.)
Am
F
G6
Cra - zy on you, cra - zy on you. Let me go
Gtr. 1: w/ *Rhy. Fill 1
Gtr. 2: w/ *Fill 2
G
cra - zy, cra - zy on you, oh.
* Last meas. w/ fermata.

Cross Road Blues
(Crossroads)

Words and Music by Robert Johnson

*Chord symbols reflect overall tonality throughout.

D
A
to the cross - roads
fell down on my knee.
to the cross - road,
tried to flag a ride.
down to Rose-dale
take my rid - er by my side.
No -
We can
P.M.
1/4
E
1., 2.
D/F#
A
Asked the Lord a - bove for mer-cy,
"Take me if you please."
2. I
bod-y seemed to know me,
ev - 'ry-bod - y passed me by.
3. Well I'm.
still bar - rel house ba - by,
*T
*T = Thumb
1/2
To Coda
Guitar Solo
3.
on the riv - er side.
mf
f
full
let ring

D
A
E
A
let ring
D
A
let ring
D.S. al Coda
(3rd Verse, 3rd ending)
E
D
A
Coda
Guitar Solo
A
8va
Gtr. 1
ff
P.M.
8va
D
A

8va
loco
E
D
let ring
1/2
full
A
E
A
rake
D
1/4
A
E
D
A
E
A

Frankenstein

By Edgar Winter

* Chord symbols reflect implied harmony (next 2 meas.).

4.
Gm9
1/2
F
Gtr. 1
Gm
C
Gm7
C9
Gtr. 2
G
Gtr. 2 tacet
Rhy. Fig 1
End Rhy. Fig. 1
*Gtr. 6
mf
**Gtr. 4
mf
Gtr. 5
(clean)
mf
divisi
** Sax. arr. for gtr.
Gtr. 1
divisi
*Organ arr. for gtr.

Gtr. 6: w/ Rhy. Fig. 1
Gm
C9
Gm
C9
Gm
Am
B♭
B°
C9
C13
C9
C13
C9
Gtr. 6
Gm
Am
B♭
C
Dm
C
F
C6
Gtr. 5
Gtr. 4
divisi
* Gtr. 5 to left of slashes in tab.
Gtr. 1
f
w/ dist.

L
A tempo (♩. = 96)
Gtr. 1
N.C.
G5
N.C.
G5
N.C.
G5
B♭5
N.C.
G5
F5
Play 3 times
1/4

M
N.C.
G5
B♭5
G5
N.C.
(Synth.)
5
1/4

Hi-hat
(Drums enter)
6

N
G5
F5 G5
B♭5
G5
Gtr. 1
F5 G5
N.C.
G5
F5 G5
B♭5
Gtr. 2
divisi

Free time

* Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Free Bird

Words and Music by Allen Collins and Ronnie Van Zant

F
C
Dsus4 D
Dsus4 D
Dsus4 D
Dsus4 D
G
D/F#

End Rhy. Fig. 1A
Em
F
C
Dsus4 D
Dsus4 D
Dsus4D
Dsus4 D

Verse
Gtr. 1: w/ Rhy. Fig. 1A, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times
G
D/F#
Em
F
C
1. If I leave here to-mor - row,
would you still re-mem - ber me?

Dsus4 D
Dsus4 D
Dsus4 D
Dsus4 D
G
D/F#
Em
Well, I must be trav-el-ing on now,

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#
'cause there's too man-y plac - es I've got to see.
But if I stay here with you,
Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D
girl, things just could-n't be the same.
G D/F# Em F C
'Cause I'm as free as a bird now, and this bird you can-not change.
Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C D
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
Oh, and the bird you can-not change,

Interlude

Verse

Em
F
C
Dsus4 D Dsus4 D Dsus4 D Dsus4 D
now, yeah yeah.
Though this- feel - in' I can't- change.
G
D/F#
Em
F
C
A please don't take it so bad - ly,
'cause the Lord knows I'm to blame.
Dsus4 D
Dsus4 D
Dsus4 D
Dsus4 D
G
D/F#
But if I stay here with you,
Em
F
C
Dsus4 D Dsus4 D Dsus4 D Dsus4 D
girl,
things just could-n't be the same.

G D/F# Em F C
'Cause I'm as free as a bird now, and this bird you can-not change.
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C D D^X
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 1 & 2
Oh, and a bird you can-not change.
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
F C D D^X F C
And this bird you can-not change. Lord knows, I can't change.
Gtrs. 1 & 2: w/ Rhy. Fill 1
D D^X F C D
Lord help me, I can't change.

♩ = 120
G III
Bb5
G ⑥ 3 fr
C III
E ⑥ open
Rhy. Fig. 3
End Rhy. Fig. 3
Lord, I can't change. Won't you
Gtrs. 1 & 2: w/ Rhy. Fig. 3
fly, free bird, yeah!
Gtrs. 3 & 4 (w/o slide)
8va
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 4 times
let ring
full
hold bend

GIII
Bb5
CIII
8va
hold bend
full
GIII
Bb5
8va
full
CIII
8va
full
GIII
Bb5
Rhy. Fig. 4
Gtrs. 1 & 2
8va
full
CIII
End Rhy. Fig. 4
8va
loco
full

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times
Gtr. 4: w/ Fill 1
G III
B♭5
C III
full
hold bend
Rhy. Fig. 5
Gtrs. 1 & 2
Fill 1
Gtr. 4
T
A
B

E
6
open
End Rhy. Fig. 5
B5
C III
full
Gtrs. 1 & 2: w/ Rhy. Fig. 5, 2 times
G III
B♭5
B5
C III
Gtr. 3
3/4
1/2
G III
B♭5
Gtr. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 5, 1st 3 meas. only
B5
C III
Gtrs. 3 & 4
G III
B♭5

B♭
C III
End Rhy. Fig. 6
8va

Gtrs. 1 & 2: w/ Rhy. Fig. 6, 3 times
G III
B♭
8va

C III
8va

G III
B♭
8va

Fill 3
Gtr. 4
grad. bend
full

CIII
8va
9:8
18:16
GIII
B♭5
C5
CIII
Rhy. Fig. 7
End Rhy. Fig. 7
Gtrs. 1 & 2
8va
full
full
full
full
Gtrs. 1 & 2: w/ Rhy. Fig. 7, 3 times
GIII
loco
B♭5
C5
CIII
Gtr. 3
GIII
B♭5
C5
full
Gtr. 4

C III
G III
B♭5
full
C5
Rhy. Fig. 8
Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 8, 5 times
G III
B♭5
C III
End Rhy. Fig. 8
full
full
full

G III
B♭
C III
full
full

G III
C III
full
hold bend

G III
B♭
C III
full
Gtrs. 3 & 4
8va
Rhy. Fig. 9
Gtrs. 1 & 2
let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 9

G Bb

8va
Gtrs. 3 & 4

8va
B♭5

G5
B♭5
C5
Gtr. 3
8va
full
full
Gtr. 4
8va
full
full
full

Gtrs. 1 & 2: w/ Rhy. Fig. 10, 1st 3 meas. only
B♭5
G5
B♭5
C5
8va
loco
full
8va
loco
full
full
1 1/2

Begin Fade
C5
B5
B♭5
A5
G
Rhy. Fig. 11
Gtrs. 1 & 2
B♭
C III
B♭
End Rhy. Fig. 11
Gtrs. 1 & 2: w/ Rhy. Fig. 11, 3 times
G III
B♭
C III

B♭
G III
B♭
full

C III
B♭
8va
G III
full
1/2
1 1/2

Fade Out
B♭
8va
C III
B♭
full
1/2
1 1/2

Godzilla

Words and Music by Donald Roeser

A5
D♯5
E5
B5VII
F♯5
B5 C♯5 G♯5
A5
D♯5 E5 B5VII
pulls the spin-ning, high ten - sion wires ___ down.
f
w/ slide

F♯5
B5 C♯5 G♯5
A5
D♯5 E5 B5VII
F♯5
B5 C♯5 G♯5
Help-less peo-ple on sub-way trains scream bug-eyed _ as he looks in on them.
w/ o slide
full
full
hold bend

A5
D♯5 E5 B5VII
F♯5
B5 C♯5 G♯5
A5
D♯5 E5 B5VII
He picks up a bus and he throws it back down, as he wades through the build-ings toward the cen-ter of town. _

F♯5
B5
C♯5 G♯5
A5
D♯5
E5
B5VII
P.M.
1/4
P.M.
P.M.
1/2
full
1/2

Chorus
Gtr. 1
E5 open
E7sus4
F#5
F#7sus4
Oh, no, they say he's got to go. Go, go God - zil-la. Whoo.
Oh, no there goes To-kyo. Go, go God - zil - la. Whoo.
full
hold bend
P.M.
1/2
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 4 times
B5
C#5
G#5
A5
D#5
E5
B5 VII
8va
loco

F#5
B5
C#5
G#5
A5
D#5
E5
B5VII
full
Chorus
E5open
E7sus4
F#5
F#7sus4
Gr. 1
Oh no, they say he's got to go. Go, go God - zil-la. Whoo.
8va
loco
1 1/2
P.M.
Oh no, there goes To-kyo. Go, go God -

E5open E7sus4 E5open E7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4
there goes To-kyo. Go, go God - zil-la. Whoo.
full
1/2
P.M.
full
full

Outro
Gtr. 1: w/ Rhy. Fig. 1, 9 times, simile
Gtrs. 2 & 3: w/ Riffs A & A1
Gtr. 4 tacet
F#5 B5 C#5 G#5 F#5 B5 C#5 G#5
His - to - ry shows, a - gain and a - gain, how
Gtr. 4

A5 D#5 E5 B5VII F#5 B5 C#5 G#5 A5 D#5 E5 B5VII
play 3 times
na-ture points out the fol-ly of man. God - zil - la.
Gtr. 4
w/ octaver effect
w/ bar
+ 1/2
P.H.

Gtr. 4 tacet
F#5 B5 C#5 G#5 A5 D#5 E5 B5VII F#5
Gtr. 1
His-to - ry shows, a - gain and a - gain, how na-ture points out the fol-ly of man. God - zil - la.

Heart Shaped Box

Words and Music by Kurt Cobain

Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately ♩ = 100

Gtr. 1 (clean) A5 F5 D5 A5 F5 D7

mp

let ring

Gtr. 2 (clean)

mp

Verse

A F5 D5 A5 F5 D7

2nd time, Gtr. 2: w/ Fill 1

1., 3. She eyes me like a Pi - sces when I am weak.

let ring

let ring

Fill 1

Gtr. 2

let ring

2nd time, Gtr. 2: w/ Fill 2
A
F5
D5
A
F5
D7
I've been locked in - side ___ your heart - shaped box ___ for ___ weeks. ___
let ring
2nd time, Gtr. 2: w/ Fill 3
I was drawn in - to ___ your mag - net tar ___ pit ___ trap. ___
Riff A
End Riff A
Fill 2
Gtr. 2
Fill 3
Gtr. 2

D7 A5 F5 D7

___ to your price - less ad - vice. ___ Hey! Wait! I've got a new com- plaint.

let ring
let ring

let ring
let ring

D7 A5 F5 D7

I've got a new com-plaint. For - ev - er in debt ___ to your price - less ad - vice, ___

let ring

let ring

To Coda

F5 D5

___ your ad - vice. ___

D7
A
F5
D5
Brok - en hy - men of your high - ness, I'm
let ring
P.M.

A
F5
D7
A
F5
left black.
Throw down your um - bil -
let ring

D5
A
F5
D7
- i - cal noose so I can climb right back.
*Gtrs. 1 & 2
let ring
f
w/ dist.
let ring
*Composite arrangement

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com - plaint. For - ev - er in debt

D7 A5 F5 D7

to your price - less ad - vice. Hey! Wait! I've got a new com - plaint.

A5 F5 D7 A5 F5

For - ev - er in debt to your price - less ad - vice. Hey! Wait!

D7 A5 F5 D7

I've got a new com - plaint. For - ev - er in debt to your price - less ad - vice,

F5 D5 F5 D7

your ad - vice.

Guitar Solo

*Chords implied by bass (next 8 meas.)

D.S. al Coda

Coda

1., 2.

F5 D5

Your ad - vice.

1/2

1/2

3.

D7

15ma

rit.

fdbk. fdbk.

Pitches: F♯ C

rit.

let ring

P.S.

Higher Ground

Words and Music by Stevie Wonder

Gtr. 2: w/ Rhy. Fig. 1
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
Sol - diers, keep on war - rin'. Uh,
F#m7 A B F#m7 A B A
world, keep on turn - in',
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2
Gtr. 2
Rhy. Fig. 2A
D N.C. Em7 G A
'cause it won't be too long.

Em7 G A Em7 G A Em7 G A

2. Uh,

End Rhy. Fig. 2A

Verse

Em7
G
A
long.
Chorus
A7
I'm so darn glad he let me try it a - gain, 'cause my
Gtr. 1
Gtr. 2
P.M.
1/2
* Gang vocals, next 9 meas.
last time on earth I lived a whole world of sin. I'm so glad that I know more

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
preach - ers,
a keep on preach - in'.
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtr. 1: w/ Rhy. Fill 2
F#m7 A B F#m7 A B A D N.C.
World,
keep on turn - in',
'cause it won't be too
Em7 G A Em7 G A Em7 G A
long.
Oh, no.
Gtr. 1
rake
rake
Verse
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Em7 G A E5 G5 A5 E5 G5 A5
4. Lov - ers,
a keep on
E5 G5 A5 E5 G5 A5 E5 G5 A5
lov - in',
while be - liev - ers

E5 G5 A5 E5 G5 A5 E5 G5 A5
keep on be - liev - in'.
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
F#m7 A B F#m7 A B A
Gtr. 1: w/ Rhy. Fill 2
D N.C.
Sleep - ers, just stop sleep - in', 'cause it won't be too
Gtr. 2: w/ Riff A
D.S. al Coda
Em7 G A Em7 G A Em7 G A Em7 G A
long. Oh, no! I'm
Gtr. 1
Coda
G A Em7 G A
ground. Till
(Spoken:) An' Stev-ie knows that, uh, no-bod-y's gon-na bring me down.
Gtr. 1
Gtr. 2
* Gang vocals, till end.
** Sung as even eighth notes.

Em7
G
A
Em7
break you out, 'cause I'm sail-in' on.
Till I reach the high-est
ground.
Just, uh sail-in' on, sail - in' on the high-er ground.
Till
G
A
Em7
G
A
w/ bar
Very fast ♩ = 320
Em7
E5
G5
A5
G5
E5
G5
A5
G5
I reach the high-est ground.
* Vocal disregards tempo change.
E5
G5
A5
G5
E5
G5
A5
G5
E5
** Gtrs. 1 & 2
** Composite arrangement.

I Love Rock 'N Roll

Words and Music by Alan Merrill and Jake Hooker

Guitar Solo/Pre-Chorus

Gtrs. 1 & 3 tacet

A5

lone?" ___ Next, we were mov - in' on, ___ he was with me, yeah, me! And we'll be

w/ bar

2

2 0 2 0 (2 0)

-1/2

7 5

Gtr. 2 tacet

N.C.

Chorus

N.C.

Outro-Chorus
E5
A5
B5
I love rock 'n' roll, so put an-oth-er dime in the juke-box, ba-by.
Gtr. 1
1/4
Gtr. 2
*Gtr. 3
*Play 3rd & 4th times only.
1., 2., 3.
4.
E5
A5
B5
A5
B5
E5
I love rock 'n' roll, so come and take your time and dance with
come and take your time and dance with me!
1/4

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Verse
Slightly Faster ♩ = 76
N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (F#5) (D5) (E5)
1. Has he lost his mind? Can he see or is he blind?
2. Is he live or dead? I see thoughts with - in his head.
3. Heav - y boots of lead, fills his vic - tims full of dread,
Riff A
End Riff A
Gtrs. 1 & 2: w/ Riff A
(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)
Can he walk at all, or if he moves will he fall?
We'll just pass him there. Why should we e - ven care?
run - ning as fast as they can. I - ron Man lives a - gain!
1. Gtrs. 1 & 2: w/ Rhy. Fig. 1
B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5
2.
Interlude
Gtrs. 1 & 2
N.C.(B5) (A5) (B5)
simile on repeat
1/4
(A5) (B5) (A5)
To Coda
B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Verse

Gtrs. 1 & 2: w/ Riff A, 2 times

N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

3. He was turned to steel in the great mag - net - ic field,
4. Now the time is here for I - ron Man to spread fear.

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

when he trav - elled time for the fu - ture of man - kind.
Ven - geance from the grave, kills the peo - ple he once saved.

Bridge

E5 D5 B5

No - bod - y wants him, he just stares at the world.
No - bod - y wants him, they just turn their heads.

Gtrs. 1 & 2

Rhy. Fig. 2 End Rhy. Fig. 2 Riff B End Riff B

Gtrs. 1 & 2: w/ Rhy. Fig. 2 Gtrs. 1 & 2: w/ Riff B

E5 D5 B5

Plan - ning his ven - geance that he will soon un - furl.
No - bod - y helps him, now he has his re - venge.

Interlude

Double - Time ♩ = 164

N.C. (C#m)

Guitar Solo
Gtr. 2 tacet
Gtr. 1
N.C. (C♯m)

Interlude

Half - Time Feel ♩= 76

D.S. al Coda
(take 2nd ending)

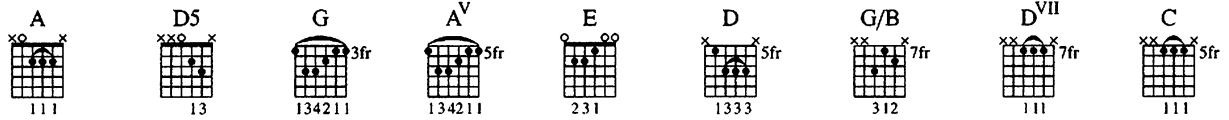
Guitar Solo

(E5) (D5) (C#5) (C5)

(E5) (D5) (C#5) (C5)

Outro

Jessica

Written by Dickey Betts

Chorus
Gtr. 1: w/ Rhy. Fig. 1, 3 times
A
D/A
A
G/A
A
D/A
A
G/A

Gtrs. 2 & 3: w/ Fill 1, on D.S. only
A
D/A
A
G/A
A
D/A
A
G/A

Fill 1
Gtr. 2
Gtr. 3

1.
A
D/A
A
G/A
A
D/A
A
G/A

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas. only
A
D/A
A
G/A
A

A
D5
Gtr. 1

2.

A D/A A G/A A

Gtr. 1: w/ Rhy. Fig. 1

To Coda

D/A A G/A A D/A A G/A

Bridge

Gtr. 3 tacet

G

Rhy. Fig. 2

Gtr. 1

sim.

Gtr. 2

sim.

A^V G

* Strum bottom 3 stgs. only.

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 3 times

End Rhy. Fig. 2

A D/A A G/A A

Gtr. 2

Gtr. 3

D/A A G/A A D/A A G/A A

Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas. only
Gtrs. 1 & 3 tacet
D/A A G/A A D/A A G/A N.C.
Gtr. 2
*Gtr. 4
w/ fingers
*Gtr. & piano arr. for one gtr.

Breakdown

*Piano arr. for gtr.

G/B
D^VII
C
D

G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D
G/B
DVII
C
D

G/B DVII C D G/B DVII C D G/B DVII C
D G/B DVII C D G/B DVII C D
8va
G/B DVII C D G/B DVII C D G/B DVII C
8va
D G/B DVII C D G/B DVII C
8va
D G/B DVII C D G/B DVII C
8va

D
G/B
D^VII
C
D
G/B
D^VII
C
loco

D
G/B
D^VII
C
D
G/B
D^VII
C

D
G/B
D^VII
C
D
G/B
D^VII
C

D
G/B
D^VII
C
D
G/B
D^VII
C
D

G/B
D^VII
C
D
G
D
Gtr. 1

G
D
D VII
G/B
D VII
C
D VII
G/B
D VII
C
D VII
Gtr. 1 tacet
N.C.(D)
Gtr. 2
Gtr. 3

*Numbers to the left of slashes in TAB played by Gtr. 3

Coda
Gtr. 1: w/ Rhy. Fig. 1, 4 times
D/A
A
G/A
A
D/A
A
G/A
A

D/A
A
G/A
A
D/A
A
G/A
A

D/A
A
G/A
A
D/A
A
G/A
A

D/A
A
G/A
A
D/A
A
G/A
A
D/A
A
G/A
Outro
Free Time
G
Gtr. 1
Gtr. 2
A
8va
f

Killer Queen

Words and Music by Freddie Mercury

Gtr. 2 tacet
Ab/Bb Bb7 G7 Cm Bb Eb
you can't de - cline. Ca - vi - ar and cig - ar - ettes, well versed in et - i-quette, ex -
oo, oo.)
End Riff A
Chorus
D7 Gm F Bb Dm Gm Dm
tr'or - din - ar - i - ly nice. She's a kill - er queen, gun - pow - der, gel - a - tine,
Gm A7 Dm G7 F/A G7/B C
dy - na - mite with a la - ser beam. An' guar - an - teed to blow your mind.
(Ba, ba, ba, ba.
Bb A Dm
Oo. Rec - om - mend - ed at the price, in -
An - y - time!)
mf
let ring
Gtrs. 3, 4, 5 & 6: w/ Riff B (see next page)
G C Bb F Bb/F F11 Bb/F F11
sa - tia - ble an ap - pe - tite. Wan - na try?
let ring

Verse

Gtrs. 3 & 4: w/ Fill 1

G Cm G Cm Bb Eb

hat she's as will-ing as, _ play-ful as a puss-y cat then mo-ment-tar - i-ly out of ac - tion,

(Oo, _

Gtr. 2

mf

w/ wah-wah

1/2

mp

Bb Eb D G5 F5 Bb F5

Gtr. 3

tem - po - rar - i - ly out of gas _ to ab - so - lute - ly drive.

oo, _ da, _ da, _ drive you wild, _

rake

1/2

Chorus
Gtrs. 2 & 3 tacet
B♭m
F5
B♭
Dm
She's all out to get you
She's a killer queen,
wild!
)
*Gtrs. 4, 5, 6 & 7 (dist.)
mf
P.M.
1/4
1/2 full
*One gtr. per string.
Gm
Dm
Gm
A
Dm7
G7
F/A
G7/B
C
gun-pow-der, gel-a-tine,
dy-na-mite with a la-ser beam. An'
guar-an-teed to blow your mind.
(Ba, ba ba, ba.
B♭
A
Dm
G
C
Oo,
rec-om-mend-ed at the price,
in-sa-tia-ble an ap-pe-tite.
An-y-time.)
Gtr. 2

Laid to Rest

Words and Music by Chris Adler, David Blythe, John Campbell, Mark Morton and Will Adler

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately fast ♩. = 136

N.C. *D5

Riff A

Gtr. 1 (dist.)

P.M. P.M. P.M.

Gtr. 2 (dist.)

P.M.

*Chord symbols reflect implied harmony.

E5 F5 E5 F5 E5
Rhy. Fig. 1
End Rhy. Fig. 1
*Gtrs. 1 & 2
Play 3 times
P.M.
P.H.
*Composite arrangement
Pitch: C
C

E5 F5 E5 F5 E5
Rhy. Fig. 2
w/ slight flanger & reverb
mf
Gtr. 3 (dist.)
P.M.
P.H.
Gtrs. 1 & 2
divisi
(cont. in slashes)
End Rhy. Fig. 2
Pitch: C
C

Verse
Half-time feel
D5
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
P.M.
1. If there was a sin - gle day I could
Riff B
End Riff B
Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
Gtr. 3: w/ Riff B (2 times)
D5
live, a sin - gle breath I could take,

End half-time feel

Interlude

Verse

D7
Dsus4
You're bet - ter off emp - ty and blank
I'll make all your dreams come to life,
Gtr. 1
D
D7
D(♭6)
than left with a sin - gle pa - thet - ic trace
and slay them as quick - ly as they came.
D5
Dsus4
D(♭6)
of this.
Smoth - er an - oth - er
D5
Dm
Dm(add♭2)
fail - ure, lay this to

Chorus
D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5
rest. Con - sole your - self, you're bet - ter a -
Riff C
Gtrs. 1 & 2
End Riff C
P.M. P.H.
1/2
Pitch: D

Gtrs. 1 & 2: w/ Riff C
D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5
lone. De - stroy your - self, see who gives a

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5
fuck. Ab - sorb your - self, you're bet - ter a -
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
P.M. P.M. P.M. P.M. P.H.
1/2
Pitch: D

To Coda
D.S. al Coda
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 E5 F5 E5 F5 E5
lone. De - stroy your - self!

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

D5

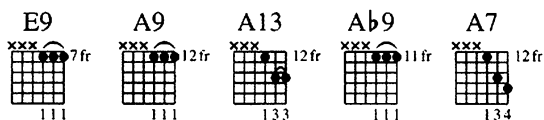
See who gives a

End half-time feel
Gtr. 1: w/ Riff A (last 4 meas.)
Gtr. 2
P.M.
Gtrs. 1 & 2: w/ Riff C (2 times)
D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5
Fail - ure!
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5
Verse
Gtr. 1 tacet
D5 F5 D5 F#5 D°
4. If there was a
Riff D
Gtrs. 1 & 2
Gtr. 1
Gtr. 2
P.M. P.H.
Pitch: D
Eb Gm
day I could live,
P.M.

Outro

Half-time feel

Last Child

Words and Music by Steven Tyler and Brad Whitford

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Moderately Slow ♩ = 80

Dm(add9) G6(no 3rd)

I'm dream - ing to - night, I'm

Gtrs. 1 & 2 (slight dist.)

mf

let ring

let ring

E7 F7 F♯7 E9

Rhy. Fig. 1

Gtr. 3 (slight dist.)

mf

leav - ing back home. Right!

Gtrs. 1 & 2

Gtr. 1 Riff A

Gtr. 2 *divisi*

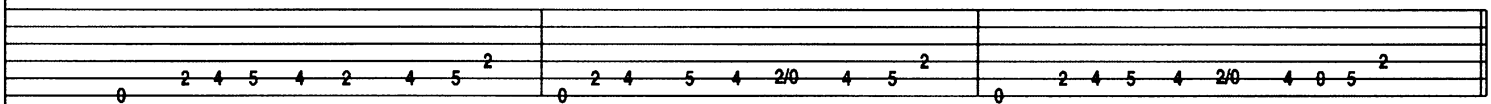
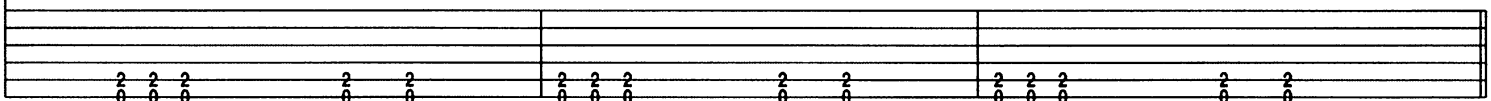
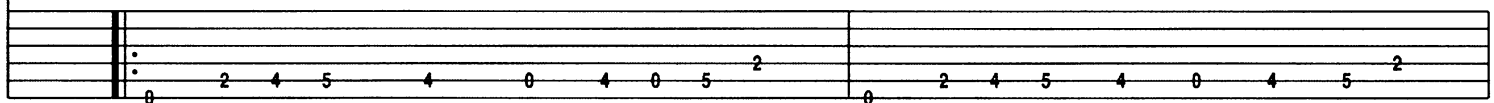
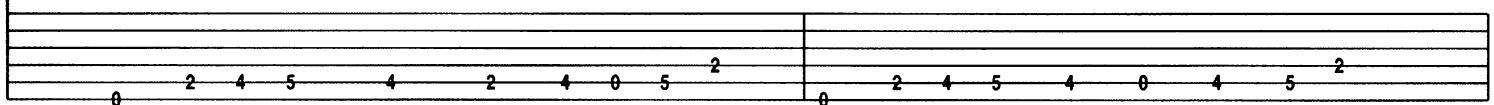
let ring

Gtr. 4

Rhy. Fig. 1A

mf

* Gtr. 1 tabbed to left of slash.

End Rhy. Fig. 1
Yeah, ya, ya, yeah.
1. Take
End Riff A
End Rhy. Fig. 1A
Verse
Gtr. 1: w/ Riff A, 4 times
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, 4 times
E9
me back to a South Tal - la - has - see,
in the field, put the mule in the sta - ble.
Gtr. 2
simile 2nd time
down 'cross the bridge to my sweet sas - sa - fras - see.
Ma, she's a - cook - in' put the eats on the ta - ble.
Can't
Hate's

stand up on my feet in the cit - y, got
in the cit - y and my loves in the mead-ow, hands
to get back to the real nit - ty grit - ty.
on the plough and my feet's in the ghet - to.
Pre-Chorus
A9 A13 A9 Ab9 A9 A13 Ab9
Gtr. 3
Yes sir, no sir, don't come close to my home sweet home, can't catch no dose from a hot
Stand up, sit down, don't do noth - in' it ain't no good when boss man's stuf - fin' it down
Gtr. 1
Gtr. 2
Gtr. 4
divisi
* Gtr. 4 tabbed to the right of slash.

A9 A13
Ab9
A9 A13
*Ab9
tail poon - tang sweet - heart sweat who could make silk purse from a J. Paul Get and his ear,
their throats for pap - er notes and their ba - bies cry while cit - ies lie at their feet,
*A7, 2nd time
E9
with her face in her beer.
when you're rock - in' the streets.
Gtr. 1
Gtr. 2
Gtr. 4

Chorus

Gtr. 3 tacet

N.C.(D) (A)

Home sweet

Riff B — End Riff B

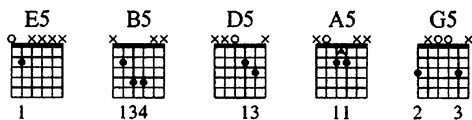
1/2 full 1/2

Riff B1 — End Riff B1

Outro
Gtr. 1: w/ Riff A, till fade
Gtr. 2: w/ Rhy. Fig. 1. till fade
Gtr. 3 tacet
E9
Gtr. 2
E9
Ma - ma take me home sweet home. I was the last child, just a punk in the streets.
Gtr. 1
Gtr. 3
* Vocals 8va till end.
I was the last child, just a punk in the streets. I was the
full
1/4
1/4
1/4
Begin Fade
last child, just a punk in the streets. I was the last child, just a punk in the streets.
full
full
I was the last child, just a punk in the streets.
Fade Out
I was the last child, just a punk in the streets.
full
full
full

Madhouse

Words and Music by Joe Bellardini, Frank Bello, Charles Benante, Scott Ian Rosenfeld and Dan Spitz

Spoken: It's time for your medication, Mister Brown. (Maniacal laughter:) Ooh, hoo, ha, ha, ha...

Intro

Moderately fast ♩ = 160

*E5 N.C. E5 N.C.

Riff A ... End Riff A

Gtrs. 1 & 2 (dist.)

P.M.

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riff A (4 1/2 times)

E5 N.C. E5 N.C.

**Gtrs. 3 & 4 (dist.)

w/ bar — grad. release — w/ bar

**Composite arrangement

1. E5 N.C. 2. E5

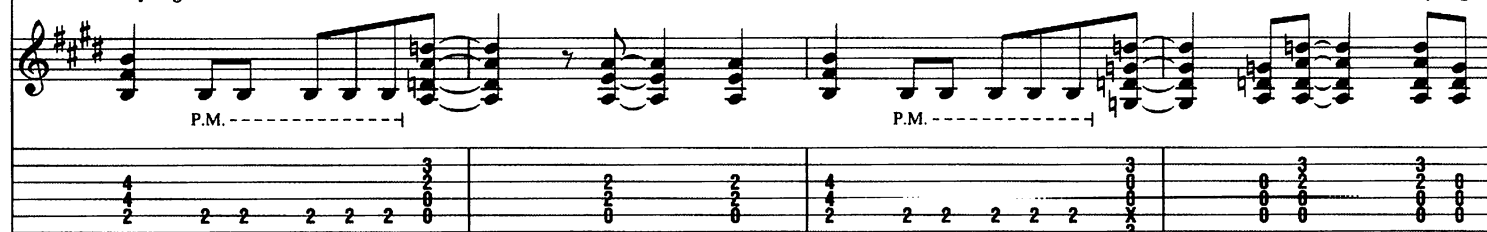
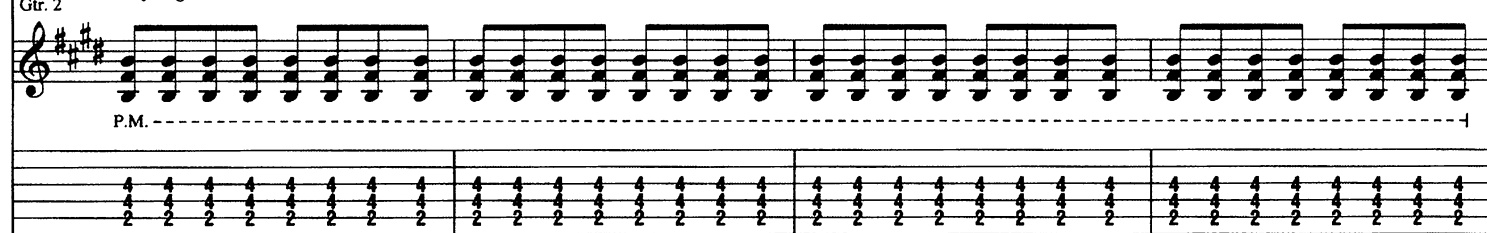
Oh. ____

Gtrs. 3 & 4

grad. release — w/ bar — w/ bar — hold bend w/ bar steady ascent

Gtrs. 1 & 2

P.M.

Verse
Gtrs. 3 & 4 tacet
B5 D5 A5 B5 G5 D5/A
1. White coats to bind me, out of con - trol,
2. My fears be - hind me, what can I do?
Gtrs. 1 & 2
P.M.
B5 D5/A A5 B5 G5 D5/A
I live a - lone in - side my mind.
My dreams haunt my sleep at night. Oh, no.
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
Gtr. 1: w/ Rhy. Fig. 1
B5 D5/A A5 B5 G5 D5/A
World of con - fu - sion, air filled with noise,
Won't learn their les - son, white fills my eyes,
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtr. 2: w/ Rhy. Fig. 2
B5 D5/A A5 B5 G5 D5/A
who says that my life's such a crime?
and on - ly then they see the light.
Gtr. 1
P.M.

3rd time, Gtr. 3: w/ Fill 1
3rd time, Gtr. 4 tacet
E5 F E5 F E5 F E5 F(♭5)
Trapped in this night - mare,
I wish I'd wake,
Gtrs. 1 & 2
Riff B
P.M.
tr
E5 F E5 F E5 F E5 C5 G♯5
1., 3. as
2. and
my whole life be-gins to shake.
End Riff B
Gtrs. 1 & 2: w/ Riff B
E5 F E5 F E5 F E5 F(♭5)
Four walls sur - round me,
an emp - ty gaze,
E5 F E5 F E5 F E5 C5 G♯5
I can't find my way out of this maze.
And I don't
Pre-Chorus
A5 B♭5/A A5 B♭5/A A5 C5 B5 B♭5
care, fall in, fall out.
Gone with-out a doubt.
(Help me.)
I
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
*Gang vocals
Fill 1
Gtr. 3
8va
P.H.
w/ bar
grad. dive
Pitch: E
-3 1/2

Gtr. 1: w/ Rhy. Fig. 3
A5
Bb5/A
A5
Bb5/A
A5
C5 B5 Bb5
can't take the blame.
1., 3. They
2. I
don't feel the shame.
2. 'Cause
Gtr. 2
P.M.
Chorus
N.C.
E5
N.C.
E5
N.C.
1., 3. It's
(2.) it's
a mad - house or so they claim.
It's
Gtrs. 1 & 2
1/4
P.M.
*Gang vocals
To Coda
1.
1st & 3rd times, Gtrs. 1 & 2: w/ Riff A (2 times)
2nd time, Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
E5
N.C.
E5
a mad - house, oh, am I in - sane?
2.
E5
N.C.
**E5
Gtrs. 1 & 2
I'm in - sane.
Gtr. 3
P.H.
w/ bar
grad. ascent
Pitch: F
-2 1/2
-3 1/2
-2 1/2
-1
**See top of first page of song for chord diagrams pertaining to rhythm slashes.
Guitar Solo
B5
D5
A5
B5
G5
D5
Rhy. Fig. 4
End Rhy. Fig. 4
grad. bend
1 hold bend
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
B5
D5
A5
B5
G5
D5
P.M.
P.H.
P.M.
P.H.
P.H.
w/ bar
w/ bar
P.H.
w/ bar
grad. dive
Pitch: G♯
F♯
F♯
Gtr. 3
Gtr. 4
divisi
P.H.
Pitch: F♯
8va
D.S. al Coda
grad. bend
loco
P.M.
grad. bend
P.M.
P.M.
grad.bend
Coda
E5
N.C.
I'm in - sane.
Mad, mad - house.
(Mad!
Mad, mad, mad, mad - house.
Mad!
Mad!)
Gtrs. 1 & 2

Message in a Bottle

Music and Lyrics by Sting

F♯m7

131111

Intro
Moderately Fast ♩ = 150

𝄋 Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 8 times
Gtr. 2: tacet for 4 meas. on repeats
Gtr. 3 tacet, 2nd & 3rd times

C♯sus2 Asus2 Bsus2 F♯sus2 C♯sus2 Asus2 Bsus2 F♯sus2

1. Just a cast - a - way, an
2. A year has passed since I
3. *See Additional Lyrics*

Gtr. 1 — Riff A ... End Riff A

let ring — *let ring* — *let ring* — *let ring*
w/ chorus and slight dist.

Gtr. 2 — Riff A1 ... End Riff A1

let ring — *let ring* — *let ring* — *let ring*
w/ chorus and slight dist.

Gtr. 3

let ring — *let ring* — *let ring* — *let ring*
w/ chorus and slight dist.

* Last note of 1st ending.

Gtr. 3: w/ Riff A, 7 times — Gtr. 2: w/ Riff A1 (on repeats), 6 times

C♯sus2 Asus2 Bsus2 F♯sus2 C♯sus2 Asus2 Bsus2 F♯sus2

is - land lost at sea, oh. An - oth - er lone - ly day,
wrote my note. I should have known this right from the

Pre-Chorus

Gtr. 3: w/ Fill 3, 3rd time
A5
D5
E5
E6
E5
E6
A5
D5
E5
E6
E5
I'll send an S. O. S. to the world. I'll send an S. O. S. to the world.
Gtrs. 1 & 2

Gtr. 3: w/ Fill 1, 2nd time
F♯5
D5
F♯5
D5
I hope that some - one gets my, I hope that some - one gets my,

Fill 1
Gtr. 3
mp

Fill 3
Gtr. 3
mp

To Coda Chorus
Gtr. 3: w/ Fill 2, 2nd time
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F#5
D5
C#m
A
C#m
I hope that some - one gets my mes-sage in a bot - tle, yeah.
Rhy. Fig. 1
End Rhy. Fig. 1
mf
1.
A
C#m
A
F#m7
Gtrs. 1 & 2
Mes-sage in a bot - tle, yeah.
Gtr. 3
mp
semi-harm.
2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
C#m
A
C#m
A
Oh, mes-sage in a bot - tle, yeah.
Fill 2
Gtr. 3
mf
grad. release

C#m
A
Mes - sage in a bot - tle, yeah.
C#m
A
Mes - sage in a bot - tle, oh.
C#m
A
F#m7
Gtrs. 1 & 2
Mes sage in a bot - tle, yeah.
grad. release
grad. bend
Outro
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A1, 2 times, 2nd, 3rd & 4th times
Gtr. 3 tacet
C#sus2
Asus2
Bsus2
F#sus2
Send - ing out an S. O. S. (I'm) send - ing out an S.
* Voc. enters 3rd time.
Gtrs. 1 & 2: w/ Riffs A & A1
play 4 times
Voc. Fig. 1
End Voc. Fig. 1
play 3 times
O. S. (I'm) Send - ing out an S. O. S.
Gtrs. 1 & 2: w/ Riffs A & A1, till end
Voc.: w/ Voc. Fig. 1, till end
Gtr. 3
8va
loco
rake
grad. bend

Additional Lyrics

Woke up this morning,
I don't believe what I saw.
Hundred billion bottles washed up on the shore.
Seems I never noticed being alone.
Hundred billion castaways,
Looking for a home.

Monkey Wrench

Words and Music by David Grohl, Nate Mendel and Pat Smear

B5
F#5
E5
D5 E5 D5 E5 D5
Wast - ing an - oth - er night on plan - ning my re - venge.
Un - der pres - sure, wind up snap - ping in the end.
Gtrs. 1 & 2
P.M.

Pre-Chorus

N.C. E5 D5 E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5
One in ten.
One in ten.

D5 E5 D5 E5 D5 N.C. E5 D5 E5 E5 D5 E5 D5 E5 D5
Gtr. 2
(cont. in notation)
One in ten.
Gtr. 1
(Gtr. 2 cont. in slash)

𝄋 **Chorus**

B5 G♯5 F♯5 E F♯ E F♯ E C5

Don't wan - na be ___ your mon - key wrench. _

Gtr. 1

Gtr. 2

N.C. B5 G♯5 F♯ E F♯ E F♯ E C5

One more in - de - cent ac - ci - dent. ___

Rhy. Fig. 3 End Rhy. Fig. 3

Rhy. Fig. 3A End Rhy. Fig. 3A

2.
Bridge

G♯5 E5 B5 G5 F♯5 E5 F♯5 E5 D5

Play 3 times

Tem - per.

Gtr. 3

simile on repeats

let ring

Gtrs. 1 & 2

simile on repeats

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 C5
(cont. in notation)
Gtrs. 1, 2 & 3
Verse
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times
B5 F#5 E5 D5 E5 D5 E5 D5
3. One last thing be - fore I quit! I nev - er wan - ted an - y more than
I could fit in - to my head! I still re - mem - ber ev - 'ry sin - gle
word you said, and all the shit that some - how came a - long with it! Still,
Gtr. 3: w/ Fill 3
there's one thing that com - forts me since I was al - ways caged and now I'm
Pre-Chorus
N.C. E5 D5 E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5
free!
Gtrs. 1, 2 & 3
Fill 3
Gtr. 3

D.S. al Coda
D5 E5 D5 E5 D5 N.C. E5 D5 E5 E5 D5 E5 D5 E5 D5
Gtrs. 2 & 3
(Gtr. 2 cont. in notation)
Gtr. 1
(Gtrs. 2 & 3 cont. in slash)
Coda
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
Gtr. 3: w/ Riff A, 3 1/2 times
B5 F#5 E5 D5 E5 D5 E5 D5
Don't wan - na be your mon - key wrench.
(Fall in, fall
out.
Don't wan - na be your mon - key wrench.
Fall in, fall
out.
Don't wan - na be your mon - key wrench.
Fall in, fall
out.)
Don't wan - na be your mon - key wrench.
B5 F#5 E5 N.C. F#5
Gtrs. 1 & 2
E5 N.C. F#5 E5 F#5 E5 F#5 E5 F#5 E5 C5 B5

More Than a Feeling

Words and Music by Tom Scholz

Interlude
Gtr. 3 (dist.)
Am
Em/G
Gtr. 4 w/ Fill 2
D
G
C
Em
D
C5
Rhy. Fig. 1A
Gtrs. 1 & 2
End Rhy. Fig. 1A
Rhy. Fig. 2
Gtrs. 1 & 4
End Rhy. Fig. 2
Gtr. 3 tacet
Chorus
Gtrs. 1 & 4: w/ Rhy. Fig. 2A, 3 1/2 times
It's more than a feel - ing when I
(More than a feel - ing.)
Rhy. Fig. 2A
End Rhy. Fig. 2A
hear that old song they used to play. And I be - gin dream - in' till I
(More than a feel - ing.) (More than a feel - ing.
To Coda 2
To Coda 1 Bridge
Gtr. 4 tacet
Eb
Em7
Asus4 A
Asus2
A
see Mar - y Ann walk a - way. I see my Mar - y Ann walk-ing a - way.
let ring
Fill 2
Gtr. 4 (dist.)
mf

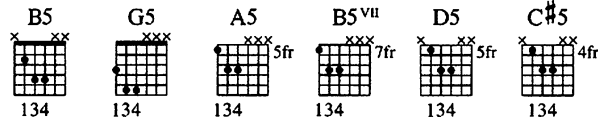
Gtr. 2: w/ Fill 3
D/F# Em7 D Cadd9 G/B G D5 Cadd9 G/B G
*Gtrs. 1 & 2
let ring throughout
*Gtr. 1 to right of slash in Tab.
Verse
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B G
2. So man-y peo-ple have come and gone, their fac-es fade as the years go by. Yet
D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B
I still re-call as I won-der on, as clear as the sun in the sum-mer sky.
let ring
Interlude
Gtr. 1: w/ Rhy. Fig. 1A
Gtr. 4: w/ Fill 2
Gtrs. 1 & 4: w/ Rhy. Fig. 2, 2 times
D.S. al Coda
Am Em/G D G C Em D C5 G C Em D C5
It's
Gtr. 3
fdbk.
Gtr. 5 (dist.)
fdbk.
pitch: G
Fill 3
Gtr. 2
Harm.
w/ bar

Coda 1
Bridge
Gtr. 4 tacet
Em7
Asus4 A
Asus2
A
Gtr. 2 tacet
Bm
B5
A5
G
D/F#
I see my Mar - y Ann walk-ing a - way.
Hey!
Gtrs. 1 & 2
mf
Gtrs. 1 & 4
P.M.
Asus4
A
Guitar Solo
D
G/D
G5
D/F#
A
Gtrs. 1 & 4
Gtr. 3
f
Gtrs. 1 & 4 (cont. in slash)
full
D
G/D G5
D/F#
A
D
G5
B5
A
G5type 2
Gtr. 5
full
full
Gtr. 3
full
full

Gtr. 3: w/ Fill 4
D G/D Bm G/D Em G/D Asus4 A G G5 D Em7
Gtrs. 3 & 5
Gtr. 5
(cont. in notation)
8va
full
Gtrs. 1, 3, 4 & 5
loco
Gtrs. 3, 4 & 5 tacet
Gtr. 2: w/ Fill 5
D Cadd9 G/B G D5 Cadd9 G/B G
Gtrs. 3, 4 & 5
fdbk.
pitches: D, F#
Gtr. 1
let ring throughout
Verse
Gtr. 1: w/ Rhy. Fig. 1, 7 1/2 times
Gtr. 2 tacet
D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B G
3. When I'm tired _ and think - in' cold, I hide in my mu - sic, for - get the _ day. _ And
D5 Dsus4 D Cadd9 G/B G D G/D Cadd9 G/B Cadd9 A
open
Gtr. 4
P.M.
dream of a girl _ I used to know, _ I close my _ eyes _ and she slipped a - way. _
Fill 4
Gtr. 3
1/2
Fill 5
Gtr. 2
Harm.
w/ bar

Gtr. 4: w/ Fill 6
Dsus2 Dsus4 D Dsus2 Cadd9 G/B D5 Dsus4 Cadd9 G/B G
She slipped a - way.
Gtrs. 3 & 4
D Dsus4 Cadd9 G/B D Dsus4 Cadd9 G/B
Gtrs. 1, 3 & 4
Interlude
Gtrs. 1 & 4: w/ Rhy. Fig. 3
Am Em/G D
Gtr. 3
Gtr. 5
Fill 6
Gtr. 4
hold bend
Rhy. Fig. 3
Gtrs. 1 & 4
End Rhy. Fig. 3
let ring

Mother

Words and Music by Glenn Danzig

Gtr. 1

Gtr. 2 (dist.)

f

let ring

Verse
B5 G A5 B5 G A5 B5
2. Moth-er, can you keep them in the dark for life? Can you hide them from the
3. Moth-er, tell your chil-dren not to hold my hand. Tell your chil-dren not to
Rhy. Fig. 2
End Rhy. Fig. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)
G A5 B5 G A5 B5
wait - ing world? Oh, moth - er.
un - der - stand. Oh, moth - er.
G A5 B5 G A5 B5
Fa - ther, gon - na take your daugh - ter out to - night. Gon - na show her
Fa - ther, do you wan - na bang heads with me? Do you wan - na feel
G A5 B5
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1
G A5
my world. Oh, fa - ther.
ev - 'ry - thing? Oh, fa - ther.
Gtr. 1
Gtr. 2
Rhy. Fill 1
Gtr. 1
Gtrs. 1 & 2
Gtr. 2
divisi

Chorus
3rd time, Gtr. 3 tacet
G5 A5 B5/F# N.C. B5 A5
Not a - bout to see your light, but if you wan-na find hell with me,
Gtrs. 1 & 2
G5 A5 B5/F# N.C. B5 A5 G5
I can show you what it's like till you're bleed-ing.
A5 B5/F# N.C. B5 A5
Not a - bout to see your light, and if you wan-na find hell with me,
To Coda
1.
G5 A5 F#5 N.C. B5
I can show you what it's...
P.M.

2.
B5
you what it's... Yeah!
(Gtr. 2, cont. in slashes)
P.M.
Guitar Solo
B5 G5 A5 B5VII G5
Gtr 2
Gtr. 3 (dist.)
f
Gtr. 1
P.M.
A5 B5VII G5 A5 B5VII
8va
1 hold bend
P.M.

D.S. al Coda
G5
A5
8va
loco
amp hum
P.M.
Coda
B5
you what it's like.
Gtr. 3
Gtrs. 1 & 2
divisi
(Gtrs. 1 & 2, cont. in slashes)
P.M.
Outro-Guitar Solo
B5
G5
A5
B5
Rhy. Fig. 3
Gtrs. 1 & 2
Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 3/4 times)
D5
C#5
B5
G5
A5
B5
End Rhy. Fig. 3
Oh.
*2nd string caught by bend on 1st string.
No
one!
8va
hold bend
15ma
P.H.
Yeah!
Pitch: B C#
B
Gtrs. 1 & 2
fdbk.

Possum Kingdom

Words and Music by Todd Lewis

Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
E7
A
E7
A
side.
w/ bar
P.H.
E7
A
E7
A
By my side.
Riff A
End Riff A
w/ bar
P.H.
steady gliss.
*Gradually raise bar while vibrating.
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2 tacet
E7
A
E7
A
2. I'm not gon - na lie,
I'll not be a gen - tle - man.
E7
A
E7
A
Be - hind the boat - house,
I'll show you my dark se - cret.
Interlude
E7
Rhy. Fig. 2
Gtr. 1
A
let ring
Gtr. 2
w/ bar

E7
A
End Rhy. Fig. 2
let ring
P.H.
w/ bar
grad. dive
-1/2
-1
-3
-4 1/2
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
3. I'm not gon-na lie, I want you for mine.
4. I can prom-ise you you'll stay as beau-ti-ful.
To Coda
My blush-in' bride, my lov-er, be my lov-er, yeah.
With dark hair, and soft skin for-ev-
Chorus
F♯
G♯7
D/F♯
Don't be a-fraid, I did-n't mean to scare you. So help me Je-
*Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
*Composite arrangement
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
D.S. al Coda
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
-sus.
-er.
For-ev-er. Make up your mind. Make up your mind
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3
and I'll prom-ise you I will treat you well, my sweet an-gel. So help me Je-

E7(no3rd)
G♯7
- sus.
Yeah.
Gtrs. 1 & 2
P.M.
Bridge
A
G♯7
C♯7/G♯
F♯m
G♯7
C♯7/G♯
Give it up to me.
Give it up to me.
Gtr. 1
*Gtrs. 2 & 3
P.M.
*Gtr. 3 (dist.), played f. Composite arrangement
D/F♯
G♯7
C♯7/G♯
B
Do you wan - na be my an - gel?
P.M.

A
G#7
C#7/G#
F#m
Give it up to me.
*Gtrs. 1, 2 & 3
*Composite arrangement
D/F#
B
Do you wan - na be my an - gel?
So help me.
Interlude
Gtr. 3 tacet
E
Gtr. 1
Gtr. 2
w/ bar
grad. dive
grad. release
slack

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtrs. 2 & 3: w/ Riff B (2 times)
E7
A
E7
A
Do you wan - na die?
Do you wan - na die?
E7
A
E7
A
Do you wan - na die?
Do you wan - na die?
Well, I prom - ise you
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F♯
A
E7
G♯7
A
D/F♯
I will treat you well, my sweet an - gel. So help me Je -
E7
- sus. Je - sus.
Gtr. 1
P.M.
Gtrs. 2 & 3
P.M.
P.M.
P.M.
P.M.
rit.
Je - sus. Je - sus.
rit.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

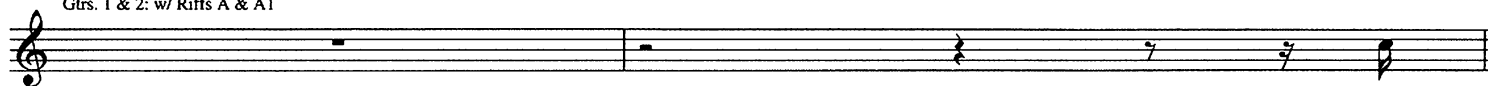
Rock and Roll Hoochie Koo

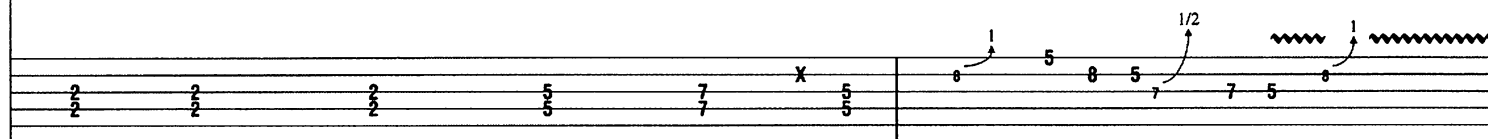
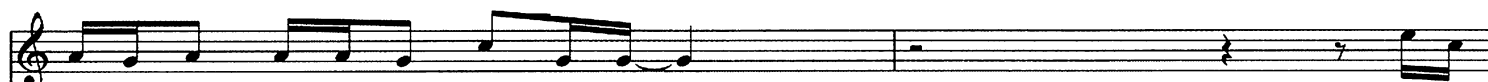
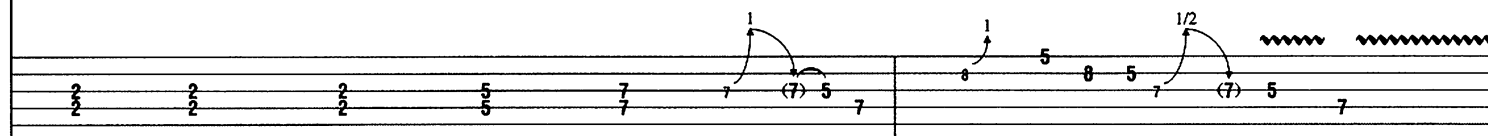
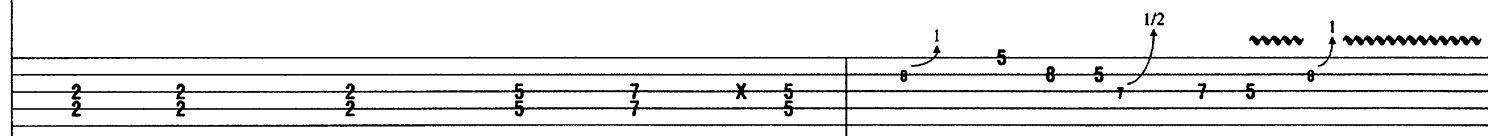
Words and Music by Rick Derringer

F5 F6 F5 C5 G5 A5 N.C.

Al - right!

8va
loco
Riff A
1/4
Riff A1
1/4
let ring

Gtr. 1: w/ Rhy. Fig. 1
A5 C5 D5 C5 N.C.
group called the Jok - ers, they were lay - in' it down.
To
Gtr. 2
w/ bar
A5 C5 D5 C5 N.C.
know I'm nev - er gon - na lose that funk - y sound.
End Rhy. Fig. 1A
Chorus
F5 G5 A5 N.C. F5 F6 F5 C5 G5
Voc. Fig. 1
End Voc. Fig. 1
Rock and roll hooch - ie koo.
Lord - y, ma - ma light my fuse.
(Rock and roll hooch - ie koo.
Rhy. Fig. 2
Gtr. 1
8va
loco
Rhy. Fig. 2A
Gtr. 2
P.M.

Gtrs. 1 & 2: w/ Riffs A & A1
2. Mos -

Verse
Gtr. 2: w/ Rhy. Fig. 1A
A
C5
D5
C5
N.C.
qui - toes start - ed buz - zin' 'bout this time of year. I'm
hope you all know what I'm talk - in' a - bout. The way you
Gtr. 1

A5
C5
D5
C5
N.C.
go - in' 'round back, said she'd meet me there. We were
wig - gle that thing real - ly knocks me out. Get - tin'

A5
C5
D5
C5
N.C.
rol - lin' in the grass, it was be - hind the barn. Well, my
high all the time, hope you all are too. Come

Gtr. 1: w/ Fill 1, 2nd time
A5 C5 D5 D5 N.C.
ears start - ed ring - in' like a fire a - larm.
on lit - tle 'cuz, I'm gon - na do it to you.
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Bkgd. Voc.: w/ Voc. Fig. 1
F5 G5 A5 N.C.
Rock and roll hooch - ie koo.
F5 C5 G5 A5 N.C.
Lord - y, ma - ma light my fuse.
F5 G5 A5 N.C.
Rock and roll hooch - ie koo.
To Coda
F5 B♭5 F5 C5 G5 A5 N.C.
Drop on out an' spread the news.
Gtrs. 1 & 2: w/ Riffs A & A1
Yeah, some - bod - y said "Keep on rock - in'."
Ow!
Fill 1
Gtr. 1
8va

Guitar Solo
A5 C5 D5 C5 A5 C5 D5 C5
Gtr. 1
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3
A5 C5 D5 C5 A5 C5 D5 C5
Gtr. 1
6:4

A5 C5 D5 C5 A5 C5 D5 C5
8va
loco
Gtr. 1
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A

Gtr. 2: w/ Rhy. Fig. 3A
A5 C5 D5 C5 A5 C5 D5 C5
Gtr. 1

A5
C
D
A5
C
D
Gtr. 1
let ring
Gtr. 2

A5
C
D
A5
C
D

A5
C
D
A5
C
D

D.S. al Coda

A5 C D A5 C D

3. I

Coda

Outro-Chorus

A5 N.C. F G

Woo! 1.,2. Rock and roll hooch-ie koo.

3. Man, I'm tired of pay - in' dues.

Gtr. 1

Gtr. 2

P.S.

Gtr. 3 (dist.)

Rock This Town

Words and Music by Brian Setzer

Tune down 1/4 step

*Chord symbols reflect basic harmony.

A
D
Well, pick you up at ten, got - ta
Gtr. 1
let ring

D9
G
E7
have you home at two. Your ma - ma don't know what I got in store for you. But that's
let ring

Interlude
D
A
D
all right 'cause we're look - in' as cool as can be.
let ring
P.M.

P.M.

D9
G
E7
to that can, but all it played was dis - co, man. Come on,

D
A
D
pret - ty ba - by, let's get out of here right a - way.
We're gon - na

Chorus
1st & 3rd times, Gtr. 1: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 1: w/ Riff A
D
rock this town, rock it in - side out.
We're gon - na

Riff A
Gtr. 1
P.M.

3rd time, Gtr. 1: w/ Rhy. Fig. 2
A
rock this town, make — 'em scream — and shout.
P.M.

A7
D
D9
Let's rock, rock, rock, man, rock. We're gon - na

To Coda 1
G N.C.
E7
D
rock till we pop, we're gon - na roll till we drop. Were gon - na rock this town, rock

Rhy. Fig. 2
Gtr. 1
P.M.
let ring
let ring
1/2

To Coda 2
Guitar Solo
A
D
D
it in - side out.
All right, rock it, boys!
Whoa!
Whoa.
A
D
Oh, rock it!
D7
G
E7
D

Interlude
A
D
Woo!
P.M.
Verse
D
3. Well, we're hav - in' a ball just a bop - pin' on the big dance
floor.
Well, there's a real square cat; he looks of

A
D
N.C.
nine - teen - sev - en - ty - four.
Well, you look at me once, you
P.M.
D9
N.C.
G
N.C.
E7
look at me twice.
Look at me a - gain and there's a gon - na be a fight. We're gon - na
D
A
Dsus2
D.S. al Coda 1
rock this town, we're gon - na rip this place a - part.
We're gon - na
Coda 1
A7
D
this place a - part.
Woo!

Guitar Solo

*Chord symbols reflect implied harmony.

1., 2., 3.
4.
D.S. al Coda 2
Interlude
D
We're gon - na
P.M.
Coda 2
D
We're gon - na rock this town, rock
P.M.
1.
A
2.
A
N.C.
it in - side out.
it in - side out.
1/4
Free time
D6/9
8va
N.C.
Woo!
w/ bar
-1/2

Search and Destroy

Words and Music by Iggy Pop and James Williamson

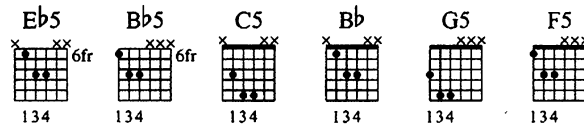
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
C#5
B5 E5/B
B5 A5
F#5 B5/F#
C#
F#/C#
C#
street walk - in' chee - tah with a heart full of na - palm.
I'm a
2., 3. Look out, hon - ey, 'cause I'm us - in' tech - nol - o - gy.
run - a - way son of a nu - cle - ar a - bomb.
Ain't got time to make no a - pol - o - gy.
C#5 G#5
B5 F#5
A5
E
B
I am the world's for - got - ten boy, the one who search - es and de - stroys.
Soul ra - di - a - tion in the dead of night. Love in the mid - dle of a fire fight.
Gtr. 1
Pre-Chorus
E#5 F#5
Hon - ey, got - ta help me please. Some - bod - y got - ta save my
Hon - ey, got - ta strike me blind. Some - bod - y got - ta save my
*Gtrs. 1 & 2
*Composite arrangement
To Coda
G#5
soul. Ba - by, det - o - nate for me. Ow!
soul. Ba - by, pen - e - trate my mind.

Chorus
C#5/G#
G#5
B5
F#5
A5
E
B5/F#
And I'm the world's for - got - ten boy.
Gr. 2
mf
Gr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gr. 1: w/ Rhy. Fig. 2 (3 times)
The one who's search - in', search-in' to de - stroy.
1/4
And hon - ey, I'm the world's for - got - ten boy.

C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
The one who's search - in', search-in' to de - stroy.
1/4
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
And hon-ey, I'm the world's for - got-ten boy.
1/4
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
The one who's search - in', search-in' to de - stroy.
1/2
1/2
Outro
*Gtr. 1: w/ Rhy. Fig. 2 (4 times)
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
For - got - ten boy, for -
*w/ fuzz & dist.

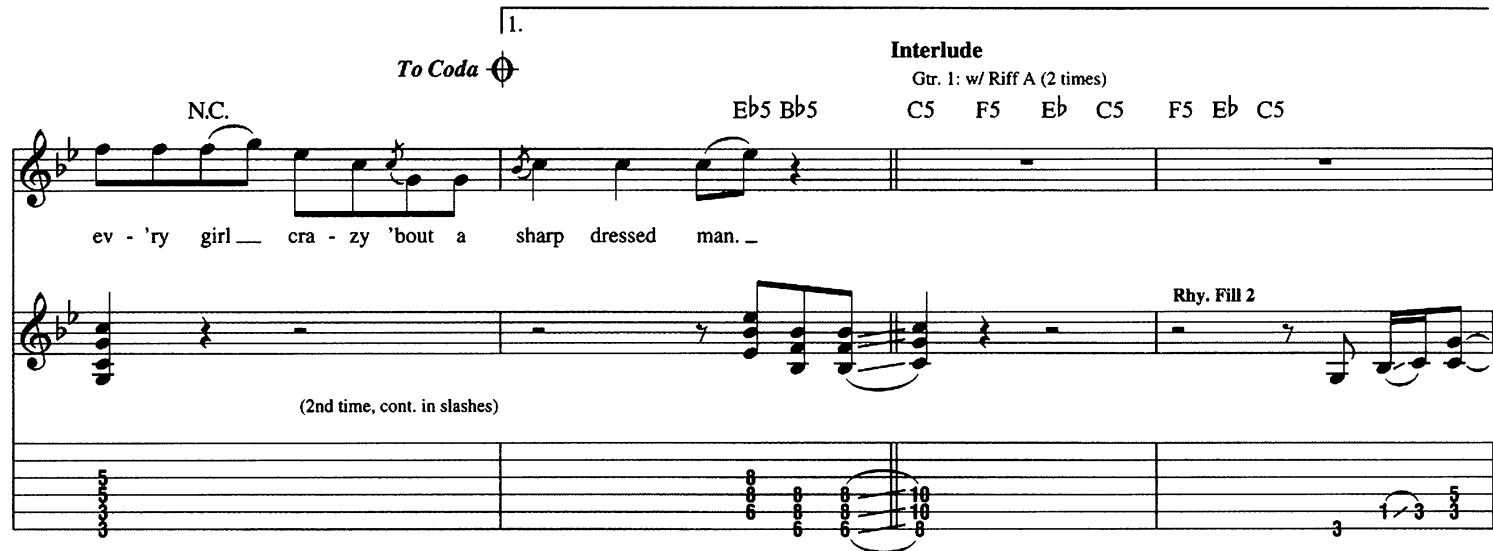
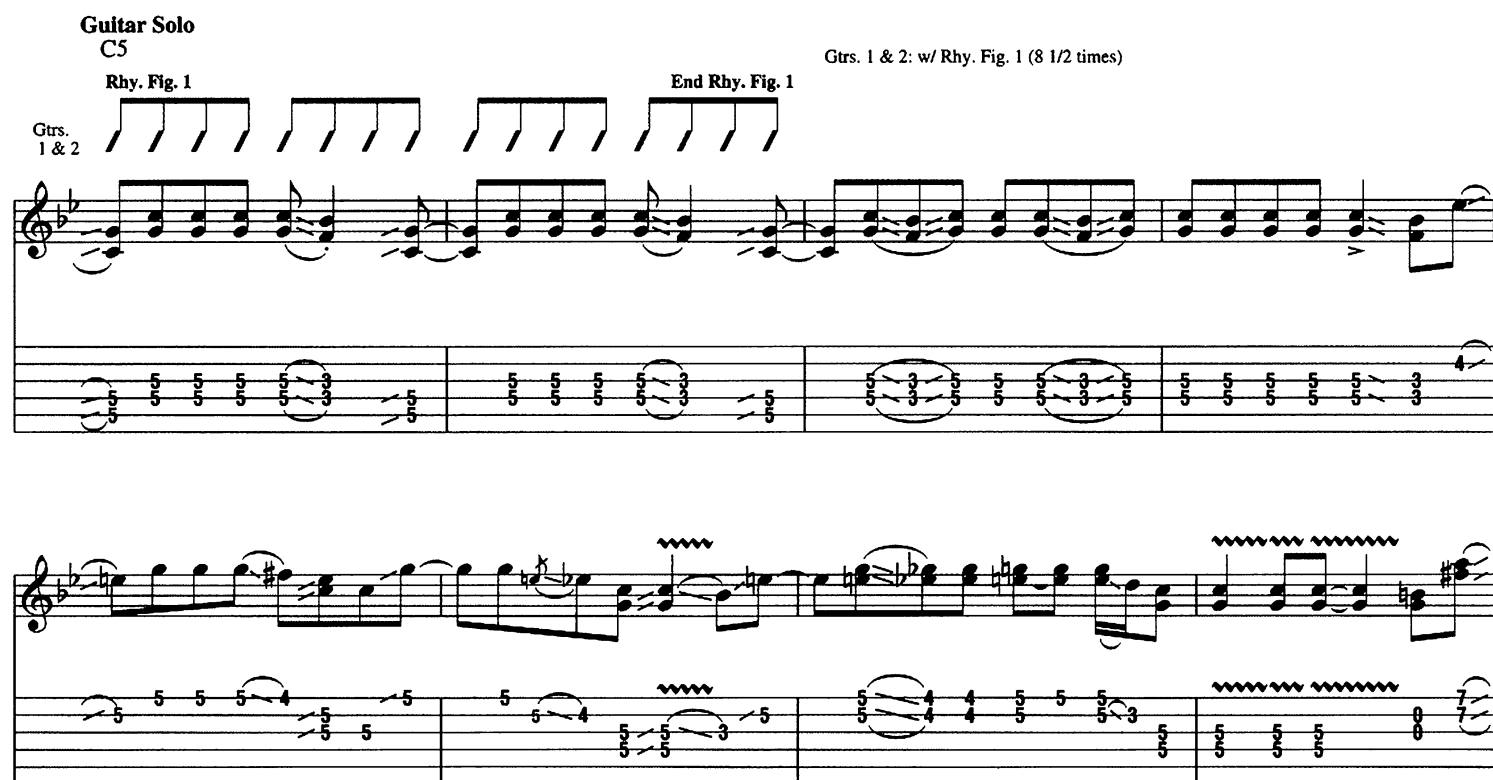
C♯5/G♯
G♯5
B5
F♯5
A5
E
B5/F♯
got-ten boy.
For - got-ten boy, said, uh, yeah, for -
got-ten boy. Said, uh, yeah, hey.
Hey, da, hey, da,
hey, hey! Yeah, yeah, hey.
Gtr. 2
fdbk.
Pitch: F𝄪
Gtr. 1
pp

Sharp Dressed Man

Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard

Gtr. 3: Open G tuning:
(low to high) D-G-D-G-B-D

Intro
Moderately fast ♩ = 124

*Chord symbols reflect basic harmony.

Verse
Gtr. 1 tacet
C5
Bb5
F5
1. Clean shirt, new shoes, and I don't know where I am go - in' to.
2. Gold watch, dia - mond ring, I ain't miss - in' not a sin - gle thing.
3. Top coat, top hat, an' I don't wor - ry 'cause my wal - let's fat.
Gtr. 2
C5
Bb5
F5
Silk suit, black tie, (Black tie.) I don't need a rea - son why.
Cuff links, stick pin, when I step out I'm gon - na do you in.
Black shades, white gloves, look - in' sharp, look - in' for love.
G5
F5 G5
Bb5 C5
They come run - nin' just as fast as they can, 'cause

1.
To Coda
Interlude
Gtr. 1: w/ Riff A (2 times)
N.C.
Eb5 Bb5
C5 F5 Eb C5 F5 Eb C5
ev - 'ry girl cra - zy 'bout a sharp dressed man.
Rhy. Fill 2
(2nd time, cont. in slashes)
F5 Eb C5 F5 Eb C5
2.
Eb5 Bb5
Gtr. 2
sharp dressed man. Uh huh.
End Rhy. Fill 2
Gtr. 3 (dist.)
mf
w/ slide
w/ pick & finger
Guitar Solo
C5
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 1/2 times)
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2

steady gliss.
Yeah, baby.
Bb5
G5
F5
Gtrs. 1 & 2
let ring
w/o slide
1/4
C5
F5
let ring
let ring
1/4
1/2

Gtr. 1: w/ Rhy. Fig. 2 (8 times)
fine.
Gtr. 4
P.H.
semi-harm.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 4

Gtr. 4

F5

P.M.

1/4

1/4

Gtr. 2

Rhy. Fill 3

Gtr. 1

Gtr. 2
divisi

End Rhy. Fill 3

Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

F5
G5
A, Frank Zap - pa and the Moth - ers were at the best place a - round.
When it all was o - ver, we had to find an - oth - er place.
few red lights, a few old beds we made a place to sweat.
F5
G5
But some stu - pid with a flare gun burned the place to the ground.
But Swiss time was run-ning out; it seemed that we would lose the race.
No mat - ter what we get out of this, I know, I know we'll nev - er for - get.
Chorus
C5
A♭5
G5
Smoke on the wa - ter, a fire in the sky.
let ring
let ring
let ring
To Coda
1.
Interlude
Gtr. 1: w/ Riff A (1 3/4 times)
Gtr. 1: w/ Fill 1
2.
Interlude
Gtr. 1: w/ Riff A (1 3/4 times)
Gtr. 1: w/ Fill 1
C5
A♭5
N.C. (G5)
N.C. (G5)
Smoke on the wa - ter.
Gtr. 2 (dist.)
let ring
let ring
Guitar Solo
G5
C5
Gtr. 2
Gtr. 1
slight P.M.
slight P.M.

G5
hold bend
slight P.M.
C5
G5
w/ bar
-2 1/2
C5
G5

C5
slight P.M.
G5
8va
C5
slight P.M.
F5
loco
grad. bend

Gtr. 1: w/ Riff A (1 3/4 times)
N.C. (G5)
Gtr. 2
D.S. al Coda
Gtr. 2 tacet
Gtr. 1: w/ Fill 1
Coda
Interlude
Gtr. 1: w/ Riff A (4 times)
N.C. (G5)
Outro-Organ Solo
N.C. (G5)
Gtr. 1
Begin fade
Fade out

Stellar

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Chorus
A5
N.C.
A5
How do you do it?
Make me feel like I do.
End Rhy. Fill 1
Rhy. Fig. 1
A/C♯ A5
N.C.
A5
A/C♯ A5
N.C.
A5
How do you do it?
It's bet-ter than I ev-er knew,
Interlude
N.C.
Asus2 A6
Asus2 Amaj7
Asus2
oo.
End Rhy. Fig. 1
mf
w/ clean tone & phaser
octaver off
grad bend.
grad bend.
Verse
N.C.
2. Meet me in out-er space.
Riff B
End Riff B
phaser off

Gtr. 1: w/ Riff B (2 1/2 times)

I will hold you close, if you're a - fraid of heights. I

need you to see this place, it might be the on - ly way

Gtr. 1: w/ Rhy. Fill 1
D5
that I can show you how it feels to be in - side

B5
A5
of you. How do you do it?

Chorus
Gtr. 1: w/ Rhy. Fig. 1
A5 A/C# A5 N.C. A5 A/C# A5 N.C. A5
Make me feel like I do. How do you do it?

A/C# A5 N.C. A5 A/C# A5 N.C.
It's bet - ter than I ev - er knew, oo.

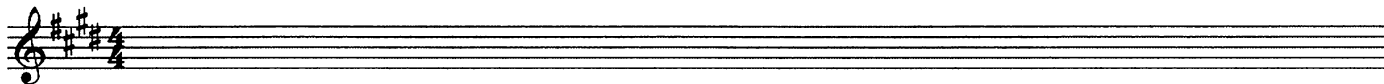
To Coda
A5 A/C# A5 N.C. A5
How do you do it? Make me feel
Gtr. 1
w/ heavy dist. & octaver

Interlude
w/ ad lib. Voc.
A/C# A5
N.C.
Asus4
G5
like
I
do.
mp let ring throughout
w/ clean tone & chorus
octaver off
E5
D.S. al Coda
1.
2.
G6/9
G5
A5
How do you do it?
w/ heavy dist. & octaver
chorus off
P.M.
f
Coda
Gtr. 1: w/ Rhy. Fig. 1
Make me feel like I do.
How do you do it?
Make me feel
Asus2
like I do.
Yeah.
Gtr. 1

Stop

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery

Intro
Free time

Spoken: Señores y señoras, nos otros de nemos mas influencia con sucijos que tu tiene. Pero los queremos. Creado y reado de Los Angeles, Juanes Adiccion.

Moderate Rock ♩ = 128

*Chord symbols reflect overall harmony.

Chorus

**Composite arrangement

E5 E7 A G E7 A G

No one.

{ No one. — / No way. — }

1/2 1/2

E7 A

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

Gon - na stop. Now, — go.

1/2

let ring P.S.

E5
G5
A5
1. You'll
let ring
End Rhy. Fig. 1
Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 1
save the com - plaints for par - ty con - ver - sa - tion. The
2. Farm peo - ple, book wa - vers, soul sav - ers
E
world is load - ed. It's
love teach - ing. They're
Gtrs. 2 & 3
P.M.
lit to pop and no - bod - y ain't gon - na stop.
lit to pop and no - bod - y ain't gon - na stop.
N.C.

Interlude

Half-time feel

E7 F7 E7

one to

*Gtrs. 1 & 2

***let ring throughout*

*Composite arrangement

Gtr. 3

***let ring throughout*

w/ bar +1/2 w/ bar +1/2

**Next 40 meas.

F7 E7 F7

get con - trol of a mind like that. Move ___ on.

w/ bar

+ 1/2

w/ bar

+ 1/2

w/ bar

+ 1/2

E7 F7 E

One come a day the wa - ter will run, no

w/ bar

+ 1/2

Rhy. Fig. 2

w/ bar

+ 1/2

G5

man will stand for things that he had done. ___ Hur-

E5 G

rah. And the

P.M.

let ring

Guitar Solo
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
E5
G5
A5
Gtr. 4 (dist.)
w/ wah-wah
Gtr. 5 (dist.)
w/ bar
Gtrs. 2 & 3
Gtr. 4
Gtr. 5
Gtr. 5 tacet

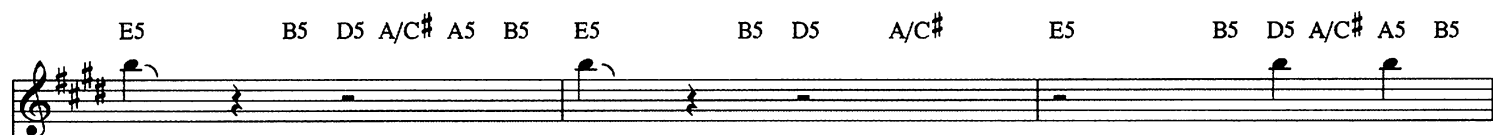
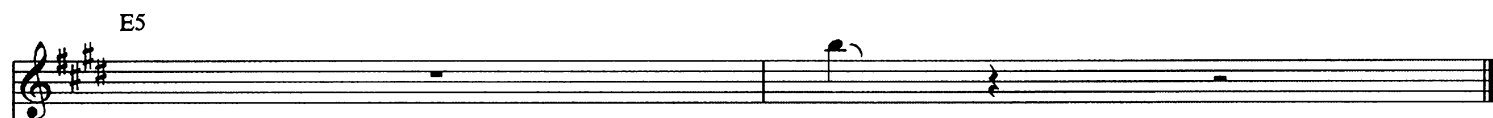
Interlude

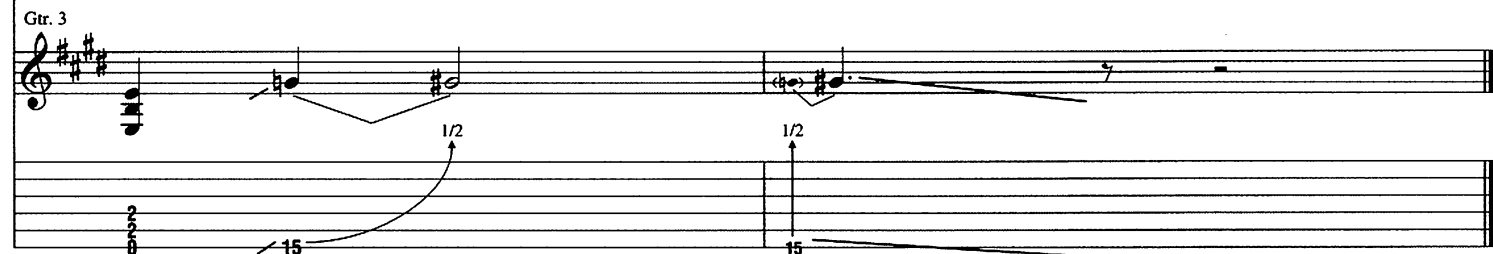
G♯ A B♭ B C C♯ D

Give me that. Give back that au - to - mo-

Gtrs. 2, 3, & 4 tacet
N.C.
bile, turn off that smoke stack and that god - damn ra - di - o. Hum a - long with

me. Hum a - long with T V. Oh, oh. Oh,

oh. Oh, oh, oh. Oh, no.

E5 B5 D5 A/C♯ A5 B5 E5 B5 D5 A/C♯ E5 B5 D5 A/C♯ A5 B5
No one's gon - na
Gtrs. 2 & 3

E5
stop.
Gtr. 2
grad. bend
Gtr. 3

Strutter

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step

Mod. Rock ♩ = 136

Gtr. 1

* B **Intro** G D

(drums)

Gtr. 2

A B G

D B

* Chord symbols reflect combined tonality of Gtrs. 1 & 2

Verse

B G5 D5 D

* Gtr. 1: w/Rhy. Fill 2, 3rd verse only

1., 3. I know_ a thing or two a - bout___ her.
2. She wears her sat - in like a la - dy.

* overdubbed rhythm guitar fill

To Coda
1. Interlude
Bm
G
B5
and the la - dy knows it's un - der - stood.
Strut - ter.
E5
D5
E5/B
N.C.
B5
E5
D5
E5/B

B5
E5
Guitar solo
G5/D
D5
A5
B
2.
B5
Strut - ter.
full
Rhy. Fig. 1
E5
N.C.

B5

full full full full full full full full full full full full full full full

E5

full full full

N.C.

full

D.S. al Coda

(8va)

E5 G5/D D5 A5 B

full

full

End Rhy. Fig. 1

 Coda

Outro

E5

N.C.
B5
Strut - ter.

E5

Gtr. 1
G5/D
D5
A5
B
Gtr. 2

Surrender

Words and Music by Rick Nielsen

Pre-Chorus
B B5 E5 F#5 B B5
Just the oth - er day I heard of a sol - dier's fall - ing off
Now, I had heard the WACS re - cruit - ed old maids for the war.
slight P.M.
E5 F#5
2nd time, Gtr. 1: w/ Rhy. Fill 1
B B5
some In - do - ne - sian junk that's go - ing 'round.
But Mom - my is - n't one of those, I've known her all these years.
slight P.M.
Chorus
B B5 B G#m7 F#6sus4
Mom - my's al - right, Dad - dy's al - right, they just seem a lit - tle weird.
Rhy. Fill 1
Gtr. 1
slight P.M.
slight P.M.
slight P.M.

1. B (cont. in notation)

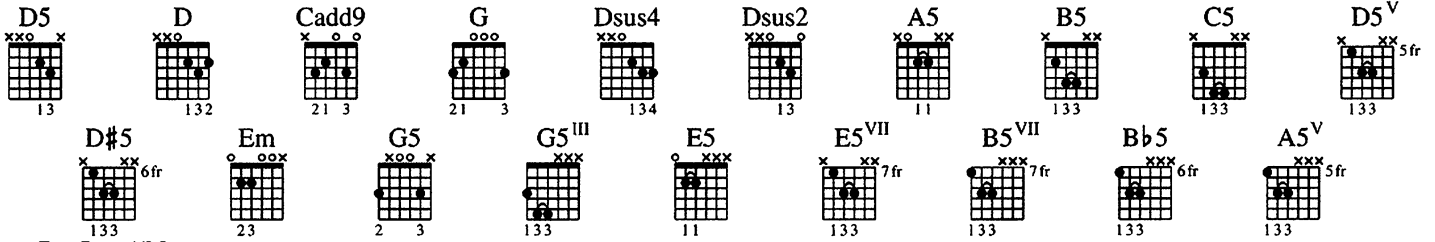
2. B (cont. in notation)

Verse

F5 F6 F5 G5 C5 C
Roll-in' num-bers, rock and roll-in', got my Kiss rec-ords out.
slight P.M.
Chorus
C Am7 G6sus4 F5
Mom-my's al-right, Dad-dy's al-right, they just seem a lit-tle weird, Sur-ren-
Rhy. Fig. 1
End Rhy. Fig. 1
slight P.M.
C Am7 G6sus4 F5
-der, sur-ren-der, but don't give your-self a-way,
slight P.M.
ay, ay, ay. A-way,
slight P.M.

Bridge
C Fadd9 F Fadd9 C G5
*Voc. Fig. 1
End Voc. Fig. 1
a - way.
(Ay.)
Rhy. Fig. 2
End Rhy. Fig. 2
slight P.M.
*Refers to Bkgd. Voc. only, sung mp.
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C Fadd9 F Fadd9 C G5
Sur - ren -
(Ay.)
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)
C Am7 G6sus4 F5
Play 3 times
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
(Mom - my's al - right, Dad - dy's al - right.
C Am7 G6sus4 F5
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
Bun E's al - right, Tom - my's al - right, Rob - in's al - right. Rick's al - right. We're
C Am7 G6sus4 F5
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
all al - right, we're all al - right, we're all al - right, we're all al - right!
Begin fade
2nd time, Fade out
C Am7 G6sus4 F5
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
Mom - my's al - right, Dad - dy's al - right.)

Sweet Child o' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

G
Gtr. 1: w/ Fill 1
D
Dsus4 D
End Rhy. Fig. 2
(cont. in slash)
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 1 & 3 tacet
D
C
Gtr. 3
1. She's got a smile that it seems to me reminds me of child - hood mem-o-ries, where ev -
2. She's got eyes of the blu - est skies, as if they thought of rain. I'd
Gtr. 4
(clean elec.)
G
D
- 'ry-thing was as fresh as the bright blue sky.
hate to look in to those eyes and see an ounce of pain. Her
Gtr. 2: w/ Rhy. Fig. 1, first 7 meas.
Cadd9
Now and then when I see her face she takes me a-way to that spe-cial place, and if I
hair re-minds me of a warm safe place where as a child I'd hide, and
w/ chorus
Fill 1
Gtr. 1
T
A
B

G
D
Dsus4 D Dsus2 D
Gtr. 2
stared too long, I'll prob-'ly break down and cry.
pray for the thun-der and the rain to qui-et-ly pass me by.
Chorus
A5
Rhy. Fig. 3
B5 C5
Gtr. 1: w/ Fill 2, 3rd time
D
Dsus4 D Dsus2 D
End Rhy. Fig. 3
Whoa, whoa, whoa, sweet child o' mine.
*Gtr. 1
*On D.S., double Gtr. 2
To Coda
A5
B5 C5
D
Whoa, oh, oh, oh, sweet love o' mine.
Fill 2
Gtr. 1
1/2
1/4

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2
D
C
1.
G
full
full
full
full
D
2.
G
D
1/2
1/2
hold bend
Gtr. 2: w/ Rhy. Fig. 1, first 7 meas.
Gtr. 3: w/ Rhy. Fig. 2
C
1/2
1/2
G
Dsus4 D Dsus2 D
D.S. al Coda
Gtr. 2
8va
full
full
full
full
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times
Gtr.1: w/ Fill 2
D
A5
B5 C5
D
Gtrs. 1 & 2
Oh, oh, oh, oh, sweet child o' mine.
A5
B5 C5
D5
D#5
Gtrs. 1 & 2
Woo, yeah, yeah! Ooh, sweet love o' mine.

Guitar Solo

Em C B7 Am

8va *loco*

Gtr. 1

full full full

Gtr. 4

Rhy. Fig. 4

End Rhy. Fig. 4

A5
B5
C5
D5
G5
8va
grad. bend
1 1/2
full
full
full
full

Gtr. 2: w/ Rhy. Fig. 6, 2 times
E5
Rhy. Fig. 6
G5
A5
C5
D5 G5
End Rhy. Fig. 6
Gtr. 2
Where do we go? Where do we go now? Where do we go? Where do we go?
loco
steady gliss.
P.M.
Harm.

G5
A5
C5
D5
G5
E5
G5
Where do we go now? Where do we go? Where do we go? (whispered) Sweet Child!
P.M.
Harm.

A5
C5
D5
G5
E5
Gtr. 2
P.M. throughout
Where do we go now? I, I, I, I,
1/4

Symphony of Destruction

Words and Music by Dave Mustaine

Gtrs. 1 & 2: w/ Rhy. Fill 2 (on D.S. only)
F5 E5
Watch him be - come a god.
P.M.
F5 E5
(A), watch peo -
A5
Ab5
(With E bass pedal)
G5
ple's heads a roll,
a roll,
* Upper note overdub
(With G bass pedal)
(With C bass pedal)
a roll.
Gtr. 2
Gtr. 1
divisi
** Overdub
Rhy. Fill 2
Gtrs. 1 & 2

Ab5
G5
A5
Ab5
(With A bass pedal)
G5
N.C.
Gtrs. 1 & 2
P.M.
Chorus
E5
D5
E
C5
Just like the Pied Pip - er led rats
let ring throughout
D5
(D6)
E5
D5
E
through the streets. We dance like the mar - i - on - ettes,
C
1.
D5
F5 E5
F5 E5
sway-in' to the Sym-pho-ny of De - struc - tion.
P.M.
P.M.

2.,3.
D5
E5
D5
E
Sym - pho - ny.
Just like the Pied Pip - er
Gtr. 3
Gtrs. 1 & 2
P.M.
C5
D5
(Bm)
Gtr. 4 w/ Fill 1
E5
led rats through the streets.
We dance like the
Fill 1
Gtr. 4

To Coda

D5 E C5

mar - i - on - ettes, sway - in' to the

D5 (Bm) C5 D5 A5

Sym - pho - ny. Sway - in' to the Sym - pho - ny of De -

P.M. P.M.

Guitar Solo

Ab5
G5
A5
(With E bass pedal)
(With G bass pedal)
struc - tion.
*Staccato (.) = P.M.
(With C bass pedal)
grad. bend
P.M.
(With A bass pedal)
8va

Ab5
G5
A5
(With E bass pedal)
loco
(With G bass pedal)
8va
(With C bass pedal)
Gtr. 2 tacet
Gtr. 3
Gtr. 1
(With a Blues bass-line)

D.S. al Coda
(take 3rd ending)

Coda

D5 (Bm) C5 D5 F5 E5

Sym-pho - ny. Sway in' to the Sym-pho - ny of De - struc - tion.

P.M.

P.M.

Additional Lyrics

2. Acting like a robot
   It's metal brain corrodes
   Try to take it's pulse
   Before the head explodes, explodes, explodes, ah...

3. The earth starts to rumble
   World powers fall
   Warring for the heavens
   A peaceful man stands tall, tall, tall...

Texas Flood

Words and Music by Larry Davis and Joseph W. Scott

loco
full
1/2
1/2
full
full
1 1/2
(G7)
full
full
1/4
full
(D7)
(C7)
grad. bend
full
3/4
1/2
grad. bend
full
full
(G7)
(C7)
1/2
1/2
grad. bend
1/2
(G7)
D7
Verse
N.C.(G)
G6
1. Well, it's flood-in' down in Tex - as.
rake
*T T
*T = thumb
C9
N.C.
(G7)
All of the tel - e-phone lines are down.
1/4
grad. bend
full
full
full

(C7)
Well, it's flood-in' down in Tex-as.
grad. bend
full
1/2
T

C9
N.C.
(G7)
All of the tel-e-phone lines are down.
w/ bar
grad. bend
full
full

(D7)
D9
Yeah, I been try-in' to call my ba-by.
8va
loco

C9
N.C.
(G7)
(C7)
Lord, 'n' I can't get a sin-gle sound.
w/bar
1/4
full
full
full

Verse
(G7)
D7
N.C.(G7)
C9
2. Well, dark clouds are roll - in',
full
let ring
N.C.
(G7)
man, I'm stand-in' out in the rain.
w/ bar
full
full
(C7)
C9
Well, dark clouds are roll - in',
1/4
N.C.
(G7)
man, an' I'm stand-in' out in the rain.
1/4
full

(D7)
Yeah, flood water keep a-roll in',
8va
loco
full
T
C9
N.C.
man, it's a-bout to drive poor me in-sane.
(G7)
(C7)
w/ bar
1/4
Guitar Solo
(G7)
(D7)
N.C.(G7)
(C7)
full
1/4

(D7)
grad. bends
(C7)
grad. bends
(G7)
(C7)
(G7)
(D7)
(G7)
(C7)
(G7)
rake
(C7)
hold bend

(G7)
8va
loco
full
1/2
1/4
1/4
full
full
let ring
(D7)
full
full
(C7)
1/2
(G7)
(C7)
(G7)
D7
3. Well, _ I'm
full
Verse
(G7)
C9
N.C.
(G7)
leav-in' you ba-by. ______
Lord, _ now I'm go-in' back home_to stay.
full
T
T
full
1/2
(C7)
Well, ______ I'm _ leav-in' you ba - by. ________
full
full

(G7)
Lord, ___ 'n' I'm go-in' back home to stay.
full
full 1/2
full
full 1/2

(D7)
D9 D♭9
Well,_ back home there's no floods or tor - na - does,
full
1/4
full
full

C9 N.C.
F♯7 (C7) (D)
babe, ___ 'n' the _ sun shines _ ev - 'ry day. ___
1/4

Free Time
Gm N.C.(G♯) G9 N.C. G9
rit.
1/4
1/2
w/ bar

Them Bones

Written by Jerry Cantrell

Tune down 1/2 step
Tune low E down 1 1/2 steps

(6)=D♭ (3)=G♭

(5)=A♭ (2)=B♭

(4)=D♭ (1)=E♭

Moderate Rock ♩ = 84
Introduction

Dm D5 D♯5 E5 F5 D5 Dm D5 D♯5 E5 F5 D5

1. Ah. Ah.
2. bones Ah.

Rhy. Fig. 1
Gtrs. 1 and 2

(end Rhy. Fig. 1)

f (distortion)
P.M.

Dm D5 D♯5 E5 F5 D5 Dm D5 D♯5 E5 F5

Ah. Ah.
Ah. Ah.

P.M.

Verse

D5 D♯5 E5 F5

1. I ______ be -
2. Dust ______
3. Toll ______

Rhy. Fig. 2

D5 D♯5 E5 F5 D5 D♯5 E5 F5 D5 D♯5 E5 F5

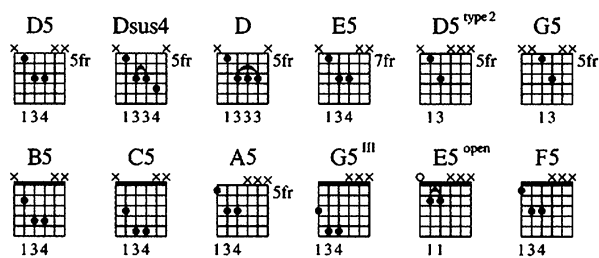
lieve ______ them bones ______ are me. ______
rise ______ right on my time. ______
due ______ bad dream ______ come true. ______

(end Rhy. Fig. 2)

let ring

w/Rhy. Fig. 2 (1st 3 bars)
w/Rhy. Fill 1
Some ___ say ___ we're born ___ in - to the grave. ___
Emp - ty ___ fos - sil ___ of __ the new scene. ___
I ___ lie ___ dead gone ___ un - der red sky. ___
Chorus
To Coda
I feel so ___ a - lone, ___ gon- na end up ___ a big __ ole pile __ a them
Rhy. Fig. 3
(end Rhy. Fig. 3)
Guitar Solo
w/Rhy. Fig. 1 (4 times)
bones.
* Gtr. 3
(distortion)
P.M.
* 8va. loco harm.
* Gtr. 3 low string is tuned to E♭
* Open harmonic is located approximately 7/10 the distance between the 10th and 11th frets
Rhy. Fill 1
Gtrs. 1 and 2

The Trooper

Words and Music by Steven Harris

Intro
Moderately fast Rock ♩ = 160

D G5 D Em
Fill 1
End Fill 1
D G5 D Cmaj7
Riff B
Fill 1A
End Fill 1A
Riff B1

1.
2.
D G5 D Em
D G5 D Em
End Riff B
D5 G5 D5 E5
End Riff B1

Verse
2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)
N.C.
D5 G5 D5 E5
N.C.
1. You'll take my life but I'll take yours too. You'll fire your mus - ket but I'll
2. The horse, he sweats with fear; we break to run. The might - y roar of the
3. We got so close, near e - nough to fight. When a Rus - sian gets me
Gtrs. 1 & 2

D5 G5 D5 C5 N.C.
D5 G5 D5 E5
run you through. ___ So when you're wait - ing for the next at - tack,
Rus - sian guns. ___ And as we race to - wards the hu - man wall,
in his sights, ___ he pulls the trig - ger and I feel ___ the blow, ___
N.C.
D5 G5 D5 E5
you'd bet - ter stand, there's no turn - ing back. ___ The bu - gle sounds, the charge ___
the screams of pain as my com - rades fall. We hur - dle bod - ies that lay
a burst of rounds takes my horse be - low. ___ And as I lay there gaz - ing
Rhy. Fig. 1
P.M.
D5 G5 D5 E5
D5 G5 D5 C5
___ be - gins, but on this bat - tle - field, no one wins. ___
on the ground, and the Rus - sians fire an - oth - er round. ___
at the sky, my bod - y's numb, a, and my throat is ___ dry. ___
P.M.
P.M.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es' breath ___
We get so near, yet so ___ far a - way. ___
And as I lay for - got - ten and a - lone,
End Rhy. Fig. 1
P.M.

Chorus

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 1

Dsus4 D Dsus4 E5

Gtr. 2

P.M.

To Coda 1

To Coda 2

Interlude

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

D5 G5 D5 E5 Em

Fill 2 End Fill 2

Gtr. 1

P.M.

(2nd time, cont. in slashes)

Fill 2A End Fill 2A

P.M.

B5
C5
D5
E5
Rhy. Fig. 2
grad. bend
Rhy. Fig. 2A
P.M.
D5
B5
C5
D5
End Rhy. Fig. 2
8va
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 3/4 times)
E5
D5
Gtr. 3

B5
C5
D5
E5
8va
Gtr. 3
Gtr. 4 (dist.)
D5
B5
C5
D5
A5
Gtrs. 1 & 2
(Gtr. 2, cont. in notation)
loco
Guitar Solo
Gtr. 3 tacet
G5 III
E5 open
Gtr. 1
Gtr. 4
P.H.
semi-
harm.
Gtr. 2
P.M.

F5
G5 III
A5
G5 III
Rhy. Fig. 3
Rhy. Fig. 3A
P.M.
E5 open
F5
G5
End Rhy. Fig. 3
End Rhy. Fig. 3A
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)
A5
G5
Gtr. 4

Coda 2

Outro
E5
D5 G5 D5 E5
D5
C5
D5 G5 D5 Em
Gtr. 2
P.M.
Gtr. 1
P.M.

Gtr. 2: w/ Riff A (1 1/2 times)
D5
C5
D5 G5 D5 E5
D
Gtr. 1

C5
D5 G5 D5 E5
D
C
D5 G5 D5 E5
Gtr. 2
Gtr. 1

You Really Got Me

Words and Music by Ray Davies

Tune Down 1/2 Step:
(low to high) E♭-B♭-G♭-D♭-A♭-E♭

B5
so I can't sleep at night. _
Girl, you real - ly
(Girl, _
15ma
loco
P.M.
P.H.
1/2
1
pitch: F♯ G F♯ F♯ G♯ B C C♯ F♯ G G♯ G♮ A
D5 D♯5
got me now, _ you got me so I don't know where I'm go - in', _ yeah. Oh
oh
E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5
yeah, _ you real - ly got me now, _ you got me so I can't sleep at night! _
yeah. _ You
E D D E D E D E
Oh! _ Oh! _
real - ly got me. You real - ly got me. You real - ly got me.)
1 1/2

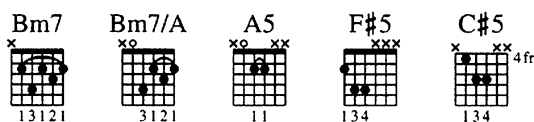
Verse
D5
A5
2. Please don't ev - er let me be, I on - ly
P.S.
let ring
slight P.M.
P.M.
wan - na be by your side.
Please, don't ev - er
15ma
loco
rake
P.H.
1 1/2
pitch: G♯ B G♯
let me be, I on - ly wan - na be by your side, ah!
6:4
7:4
*Continue trill while tapping & sliding above with pick hand.
**Tap 1st & 2nd stgs.
B5
D5 D♯5
Girl, you real - ly got me now, you got me so I don't know what I'm do - in', yeah. Oh
(Girl, oh

E5 D5 E5 D5 E D E D E D E D E D E D
yeah, you real-ly got me now, got me so I can't sleep at night! Ah!
yeah. You real-ly got me. You
E E D E D5
Oh! Oh, no, no, ah!
real-ly got me. You real-ly got me.)
Harm.
P.S.
w/ flanger
*Harmonic found between second & third frets.
Guitar Solo
A G A G A G A G
A G A C D G
hold bend
** Vib. w/ tap hand.
A G A G A G A G

A G A F G A G A G
semi-harm.
grad. bend
A G A G A G A G A
dim.
fdbk.
flanger off
P.S.
*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.
Interlude
Gtr. 1 tacet
N.C.
Ah. Ah. Ah. Ah. Ah.
(Ah, ah, ah, ah. Ah, ah. Chu, chu, chu, chu, chu, ch, ch.)
Verse
w/ ad lib vocal effects
N.C.
3. Girl, you real - ly got me now, you got me so I don't know what I'm do - in'.
Ah. Girl, you real - ly got me now, you got me so I can't sleep at night!
Gtr. 1
P.H.
P.S.
B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
Girl, you real - ly got me now, you got me so I don't know where I'm go - in',
(Girl,
P.S.

B5 A5 B5 D5 D♯5 E5 D5 E5 D5 E D E D
yeah. Oh yeah, you real - ly got me now, got me
oh yeah.
E D E D5 E D E D E D E D
so I can't sleep at night!
You real - ly got me. You real - ly got me. Oh! You
Harm.
1 1/2
Free-Time
E D E E7♯9 N.C.
rit.
Oh! Oh! Oh!
real - ly got me!)
grad. bend
1 1/2
1
6:4
7:8
5:4
E5
fdbk.
1 1/2
Pitch: F♯ A

You've Got Another Thing Comin'

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing

Intro

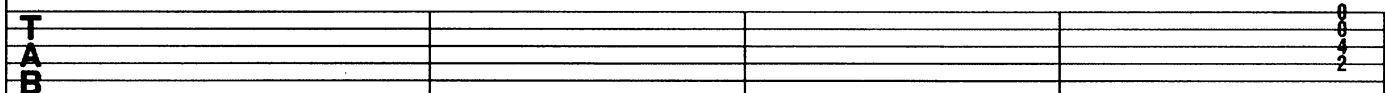
Moderately ♩ = 135

Gtr. 2 (dist.)

* F♯5

E5/F♯

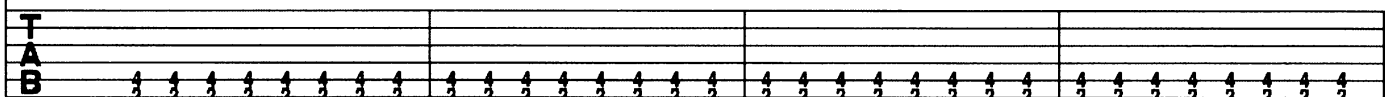
f

w/ chorus

Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

mf

P.M.

* Chord symbols reflect overall harmony.

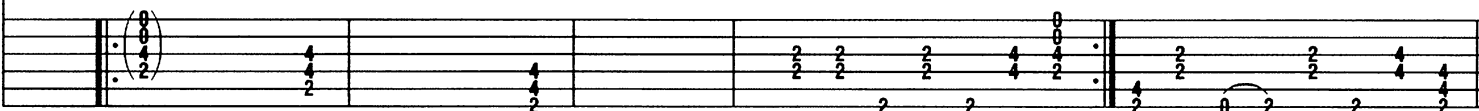
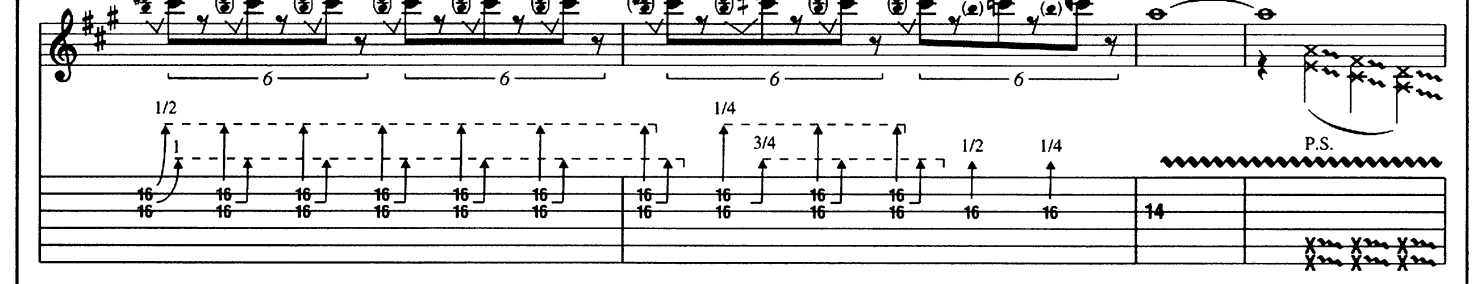
Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

B5/F♯ F♯5 F♯m7 B5/F♯ E5/F♯

1. 2.

F♯m7 B5/F♯ F♯5

1. One ___

Gtr. 2

let ring

Gtr. 2

Gtrs. 1 & 2

Gtr. 1 *divisi*

P.M.

Verse
3rd time, Gtr. 3: w/ Fill 1
F#5
life, I'm gon-na live it up. I'm
right here's where the talk-ing ends. Well
so hot no time to take a rest, yeah. Act
P.M.
let ring
tak-in' flight, I said I'll nev-er get e-nough. Stand
lis-ten, this a night there'll be some ac - tion spent. Drive
tough, ain't room for sec - ond best. Real
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
P.M.
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
tall. I'm a young and kind of proud. I'm
hard. Call - in' all the shots. I
strong. Got me some se - cur - i - ty. Hey,
on the top, but as long as the mu-sic's loud.
got an ace card com-in' down the rocks.
I'm a big smash, I'm go - in' for in - fin - i - ty, yeah.

2.
F#m7
F#5
B5/F#
com-in'. You've got an-oth-er thing com-in'.
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 4
To Coda
You've got an - oth - er thing com - in'.
Bridge
Bm7
Bm7/A
A5
Gtrs. 1 & 2
w/ clean tone
In this world we're liv-in' in we have our share of sor - row. An -
Gtr. 3 (dist.)
mf
C#5
- swer now is don't give in. Aim for a new to - mor - row.
fdbk.

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 2 meas. (4 times)
F#m7
F#5
B5/F#
8va
loco
Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5
B5
C#5

D.S. al Coda
(take 2nd ending)

F♯m7 B5/F♯ F♯5

3. Oh, ___

Gtr. 3

Gtrs. 1 & 2

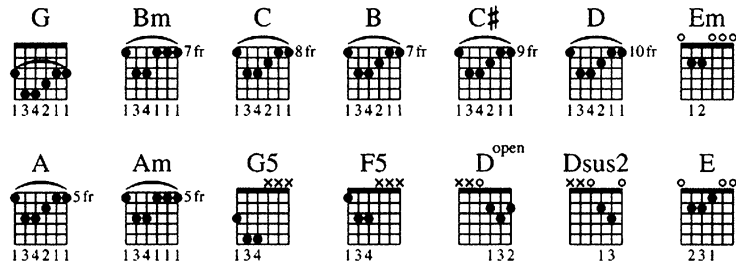
⊕ Coda

Interlude

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

F♯m7 B5/F♯ F♯m7 F♯5 F♯m7 B5/F♯ F♯m7 F♯5

Ziggy Stardust

Words and Music by David Bowie

Intro

Moderately ♩ = 84

*G D Cadd9 G/B G/A

Oh.

Gtr. 1 (elec.) Rhy. Fig. 1

mf

w/ dist.

P.H.

let ring

Gtr. 2 (elec.) Rhy. Fig. 1A

mf

let ring *let ring* *let ring*

Gtr. 3 (acous.) Rhy. Fig. 1B

mp

* Chord symbols reflect basic harmony.

End Rhy. Fig. 1
G
D
Cadd9
G/B
G/A
P.H.
let ring
End Rhy. Fig. 1A
let ring
let ring
let ring
End Rhy. Fig. 1B
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B
Oh, yeah.
Ah.
Verse
Bm
Rhy. Fig. 2
Gtr. 3
1. Now Zig - gy played guitar, jam-ming good with Weird and
Gtr. 1
P.H.
Gtr. 4
(elec.)
mf
w/ dist.

Verse
Gtr. 3: w/ Rhy. Fig. 2
C
G
Bm7
End Rhy. Fig. 2
Zig-gy's band.
2. Zig-gy real - ly sang,
screwed up eyes and screwed down hair -
fdbk.
C
B C C♯
D
G
- do like some cat from Ja - pan.
He could lick 'em by smil - ing
he could leave 'em to hang.
Em
A
C
They came on so load - ed man, well hung, snow-white tan.
let ring

Chorus

Am G5 F5 E F5 E F5 E F5 G5

Rhy. Fig. 3A

⑥ open ⑥ open ⑥ open

End Rhy. Fig. 3A

Gtr. 3

1. So where were the Spi - ers ___

2. Mak-ing love with his e - go, ___

Gtrs. 1 & 2 Rhy. Fig. 3

End Rhy. Fig. 3

F5 E F5 E F5 E F5 G5 D^open Dsus2D^open E

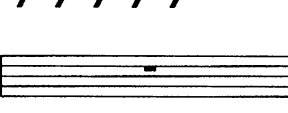
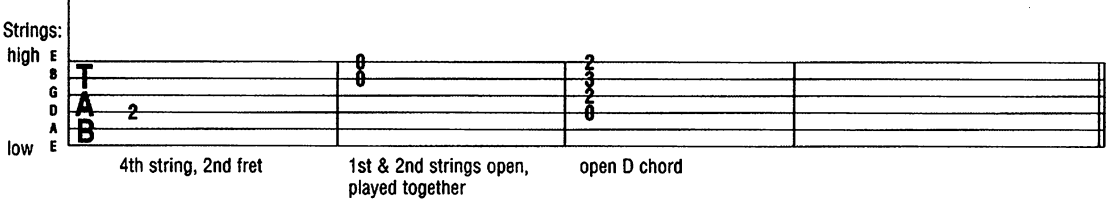
Gtr. 3

___ us. So we bitched a - bout _ his fans _ and should we crush his sweet hands? _ Oh. _

- ah. When the kids had killed the man, _ I had to break up the band. ___

Gtr. 1

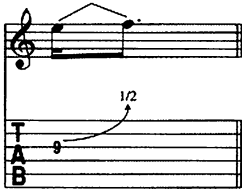
Gtr. 2

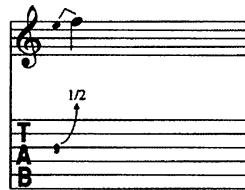
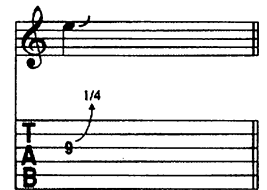
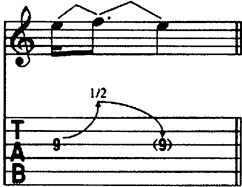
Interlude
Gtrs. 1, 2 & 3:
w/ Rhy. Figs. 1, 1A & 1B
To Coda
G D Cadd9 G/B G/A G D Cadd9 G/B G/A
Mmm.
Oh,
Verse
Gtr. 3: w/ Rhy. Fig. 2
G Bm7 C B C C#
3. Zig-gy played for time, jiv - ing us that we were voo - doo. The kids were just crass,
Gtr. 1
Gtr. 4
divisi
* Gtr. 1 to the left of slash in tab.
Gtr. 2
let ring throughout
D G Em
Gtr. 4 tacet
he was the nazz with God giv - en ass. He took it all
Gtrs. 1 & 4
Gtr. 1
Gtr. 2

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

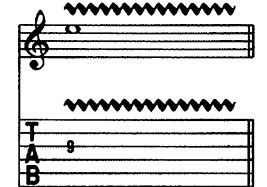
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

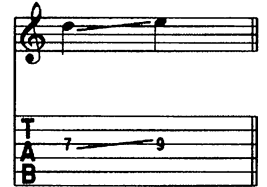
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

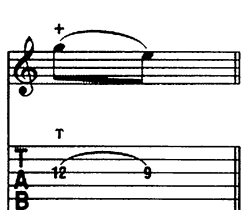
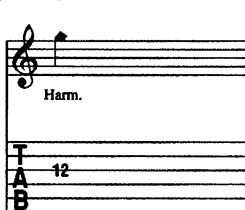
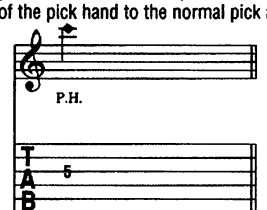
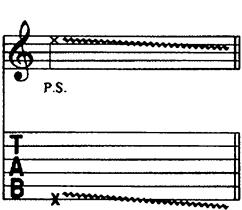
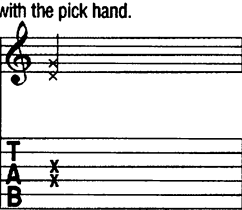
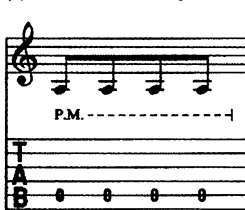
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

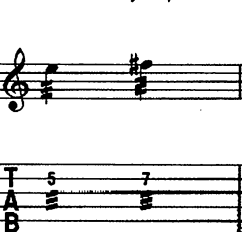
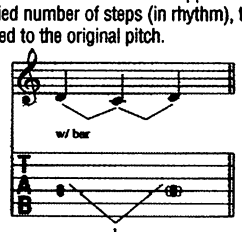
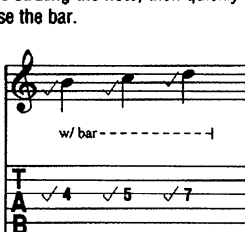
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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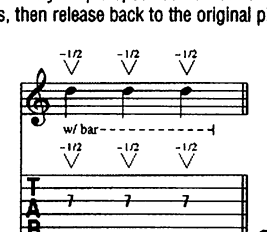
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